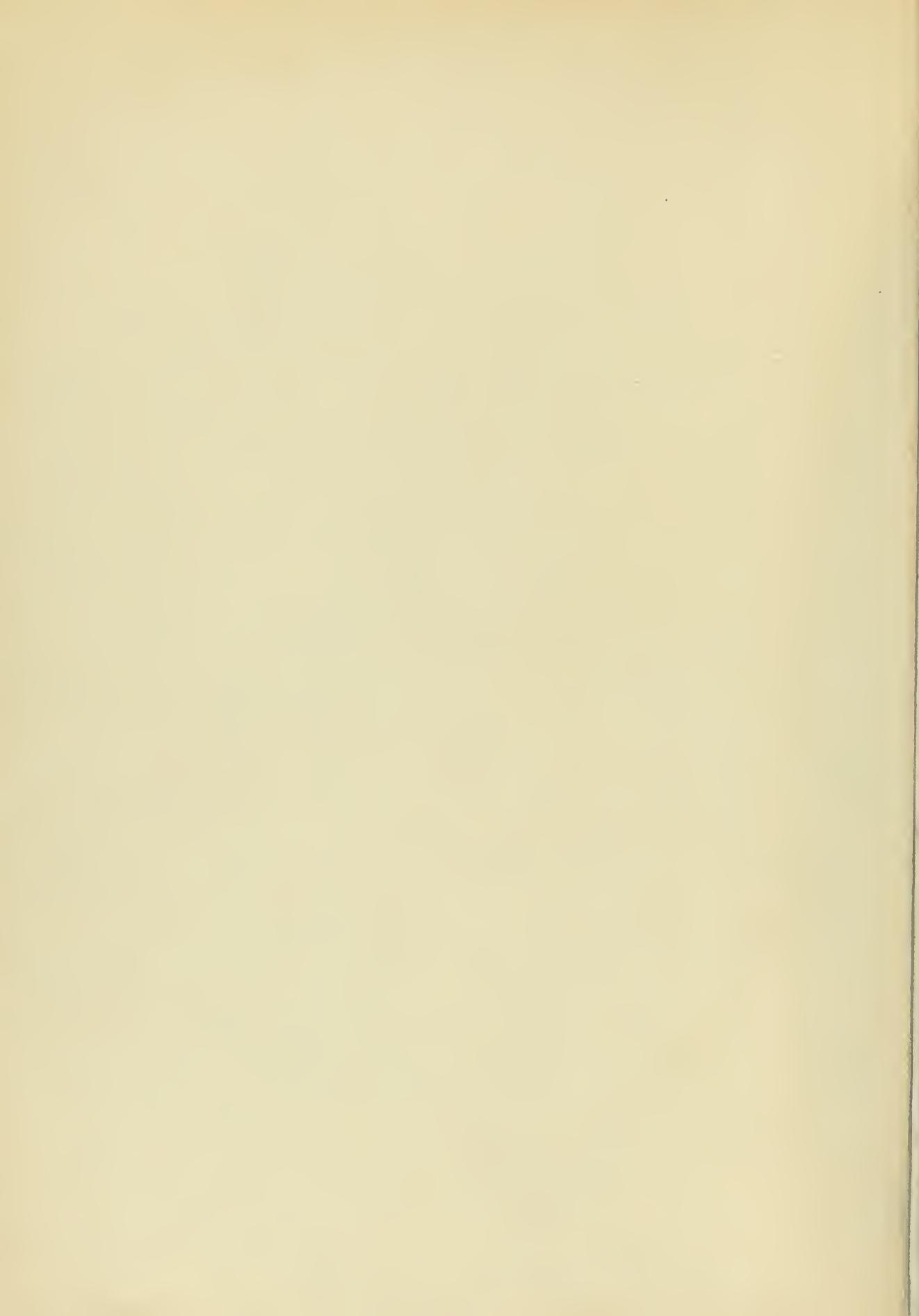


UNIV. OF  
TORONTO  
LIBRARY







THE INTERNATIONAL  
STUDIO AN ILLUSTRATED  
MAGAZINE OF FINE AND  
APPLIED ART  
VOLUME FIFTY-FIVE  
COMPRISING MARCH, APRIL,  
MAY AND JUNE, 1915  
NUMBERS 217, 218, 219, 220

1367  
11/9/15

NEW YORK OFFICES OF THE INTER-  
NATIONAL STUDIO  
JOHN LANE COMPANY, 116-120 WEST 32d ST.  
MCMXV



# Index

## SUBJECTS, AUTHORS AND GENERAL INFORMATION

PAGE	PAGE	PAGE			
ABNEY, Sir William . . . . .	56, 58	Bicknell . . . . .	lxxvi	Clay Industries at the Newark Museum . . . . .	xviii
Academic Theatre, Carnegie Institute, Pitts- burgh. By Samuel Howe. Three Illus . . . . .	xcvi	Bigelow, Alma . . . . .	xxxvii	Clifford, H. C. . . . .	251
Adam, P. W. . . . .	59	Birch, R. W. S., S. J. Lamorna. Water- Colours and Oil Paintings by. Eleven Illus. . . . .	169, 270	Cluysenaer, André . . . . .	267
Adams, Chris . . . . .	140	Bitter, Karl . . . . .	xxvi	Coskroft, E. V. . . . .	46
" J. Ottis . . . . .	cxxxix, cxxx	Blanche, J. E. One Illus. . . . .	217, 232	Cole, A. P. . . . .	lxxvi
" Wayman . . . . .	cxxx	Blashfield, Edwin H. . . . .	xxiv	Coltet, Charles . . . . .	217
Airy, R. E., R. O. I., Anna. One Illus. . . . .	52	Bleck, Maurice . . . . .	48, 267	Conder, Charles . . . . .	197
Airy's Drawings of Fruit, Flowers, and Fo- liage, Anna. Six Illus. . . . .	180	Bliss, Elizabeth Sturtevant . . . . .	xcix	Connard, Philip. One Illus. . . . .	58, 138, 235, 287
Aitken, Robert . . . . .	xxvi, lxxviii	Blumenschein, Mary Greene . . . . .	lxxvi	Cooper, Colin Campbell . . . . .	xxxii
Alexander, John W. . . . .	71, cxxii	Bone, Muirhead . . . . .	197	Corbett, Gail Sherman . . . . .	cxxxv
Alison, David . . . . .	59, 60	Bonanno, Alexander . . . . .	xxv	Corot . . . . .	58, 209
Allan, Robert W. . . . .	279	Bonner, John . . . . .	197	Cotton, William . . . . .	71
Allen, Jr., Frank P. Three Illus. . . . .	cv, cviii, cx	Borie, Adolph . . . . .	viii	Courtens . . . . .	266
Allied Artists of America: Second Annual Ex- hibition . . . . .	xiii	Boronda, Lester D. . . . .	xxxii, lxxvi	Coutts, Herbert . . . . .	281
Allied Artists of America. Three Illus. . . . .	cxxxvi	Bosatsu, Kwanzeon . . . . .	148	Cox, Kenyon . . . . .	cxxxii
Aman, Jean . . . . .	217	Boudin, Eugène . . . . .	241	Craig, Gordon . . . . .	197
American Version of an English Type of Architecture. By C. Matlack Price. Seven Illus. . . . .	liii	Boudry, Robert. One Illus. . . . .	43, 48	Crane Anna . . . . .	xcix
Amida, see Nyorai . . . . .	148	Bowdoin, Harriet . . . . .	xcix	" Bruce . . . . .	67
Apperley, Wynne . . . . .	281	Braecke, P. . . . .	266	" Walter . . . . .	xcix, 278
Architectural League of New York. By J. William Fosdick. Four Illus. . . . .	xxiii	Brangwyn, A. R. A., Frank. One Illus. . . . .	xxv, 58, 199	Crapper, Edith B. One Illus. . . . .	221
Arkhipoff, A. . . . .	212	Brannan, Sophie M. . . . .	xcix	Crawford, Mr. and Mrs. . . . .	cxxxii
Arms, Jessie. One Illus. . . . .	xxxvii, xxxviii	Brinton, Christian: Henrik Lund of Norway. Five Illus. . . . .	lxxxvii	Crisp, Arthur . . . . .	xxv, lxxvi, 210, 212
Art of Maynard Dixon. By Hill Tolerton. Four Illus. . . . .	xcii	The San Diego and San Francisco Exposi- tions. Six Illus. . . . .	cv	Crowley, Herbert . . . . .	cxxxiii
Art Patron and Master Painter. By W. H. de B. Nelson. Four Illus. . . . .	lxi	Brown, Bolton . . . . .	xxxiii	Cursitor, Stanley . . . . .	69
Art School Notes. Twenty-one Illus. . . . .	73, 148, 217, 296	Brownell, R. C. A., Franklin. One Illus. . . . .	205, 211	Curtis, Elizabeth . . . . .	xcix
Austen, A. R. E., Winifred . . . . .	181	Brueghel, Peter . . . . .	43	Cushing, Howard Gardiner. One Illus. . . . .	vi, cxxxii
" " " One Illus. . . . .	187	Brunner, Arnold W. Two Illus. . . . .	c xvii, cxix		
BAER, Herbert . . . . .	cxxxiii	Brush, George de Forest . . . . .	68		
Baertsoen, Albert . . . . .	44, 266, 269	Bryant, Maude . . . . .	xcix		
Baes, Firmin . . . . .	46	" " " Room, Carlyle Club, Piccadilly . . . . .	49		
Bagge Collection at the Ehrich Galleries, Halvor, cviii		Bundy, J. E. . . . .	cxxx		
Baisen, Hirai . . . . .	73	Burnett, C. Ross . . . . .	281		
Ball, Caroline Peddle . . . . .	cxxxvi	Burnham, Roger Noble . . . . .	xxvi		
" Maude . . . . .	280	Burroughs, Mrs. Bryson . . . . .	xxxiv		
" Thomas Watson . . . . .	xxv	" Edith . . . . .	xxxiii, cxxxiii, cxxxv		
" Wilfred . . . . .	181	Burrows, Walter F. . . . .	138		
Bancroft, Milton . . . . .	xxv	Buschmann, Dr. P. Belgian Artists in Eng- land. Twenty-one Illus. . . . .	43, 260		
Barnard, Elinor . . . . .	xxxii	Büttnner, A. One Illus. . . . .	210		
Barnhorn, Clement J. By Ernest Bruce Has- well. Six Illus. . . . .	xliii	Buzan, Kimura . . . . .	73		
Barye, Antoine . . . . .	209	CADELL, F. C. B. One Illus. . . . .	58		
Baskett, C. H. . . . .	181	Cadenhead, James . . . . .	59		
Bastien, Alfred . . . . .	48	Calder, Ralph M. . . . .	xxv		
Baus, S. P. One Illus. . . . .	cxxx	Cameron, D. Y. . . . .	58, 197, 270		
Beach, Chester . . . . .	xxvi	Campana, Pedro (Peter de Kempeneer) . . . . .	43		
Beagley, Elsie. One Illus. . . . .	221	Candee, Helen Churchill. The Sculpture of Rudolph Evans. Four Illus. . . . .	lxxxiv		
Beal, Gifford. Two Illus. . . . .	iii, viii, 67, lxxi	Canneel, E. . . . .	48		
Beatty, J. W. . . . .	211	Carles, Arthur B. One Illus. . . . .	v, viii		
Beauley, W. J. . . . .	lxxvi	Carlsen, Emil . . . . .	lix, xcix		
Beaux, Cecilia. One Illus. . . . .	viii, cxxii, cxxiv, cxxx	Caro-Delvaille, Henry . . . . .	217		
Beecher, William Gordon . . . . .	xxvi	Carpenter, Fred G. . . . .	viii		
Beikwa, Yamaoka. One Illus. . . . .	72, 73	Carrère & Hastings . . . . .	xxii		
Béjot, Mon. . . . .	181	Cassatt, Mary. Two Illus. . . . .	vii, viii, 71, cxxi, cxxxii		
Belcher, Hilda . . . . .	xxxii	Cassiers, H. . . . .	269		
Belgian Artists in England. By Dr. P. Buschmann. Twenty-one Illus. . . . .	43, 260	Castello, Eugène. Philadelphia Art Club Ex- hibition. Four Illus. . . . .	lviii		
Bell, Robert Anning . . . . .	279	Cauchie, Paul . . . . .	48		
Bellows, George . . . . .	68, xxxiv, lxxii, cxxii, cxxx	Célos, Julien . . . . .	48, 269		
Benda, W. T. . . . .	xxv	Chanler, Robert . . . . .	xxv		
Benedict Medal . . . . .	c	Charlton, E. W. . . . .	181		
Benson, Frank W. . . . .	v	Charmaison, Raymond . . . . .	217		
Berg, Charles I. . . . .	xxiv	Chase, William M. . . . .	iv, 68, lviii, cxxii		
Bernier, Geo. . . . .	46	Chouin, Yamazaki . . . . .	73		
Bernstein, Theresia. One Illus. . . . .	lxxvii, lxxx, xcix	Church, F. S. One Illus. Index . . . . .	3		
Bertieri, Pilade . . . . .	139, 140	Ciardi, Emma . . . . .	230		
Bertrand, Jeanne. One Illus. . . . .	cxxxiv	City College Stadium. By John H. Finley. Three Illus. . . . .	cxxxii		
Betts, Louis . . . . .	68, lxxiv	Claes, Alb. . . . .	267		
		" Ed. J. . . . .	269		
		Clarke . . . . .	282		
		Claus, Emile. One Illus. . . . .	44, 265, 266		

# Index

PAGE	PAGE	PAGE	
Dougherty . . . . .	v	Gouwelors, Jan. . . . .	46
Douglas, Andrew . . . . .	110	Goya, Francisco. One Illus. . . . .	197, 208
" James . . . . .	60	Grier, E. Wyly . . . . .	212
Doulton . . . . .	110	Grimes, Frances . . . . .	xxvi
Dubois, Georges . . . . .	217	Groll, Albert L. One Illus. . . . .	lxxiv, exxiii
" Paul. One Illus. . . . .	260	Grossman, E. B. . . . .	lxxv
Duff, J. R. K. . . . .	181	Grover, Eulalie Osgood. Karl Wilhelm Die- fenbach. Ten Illus. . . . .	lxiv
Dufour, Camille . . . . .	217	Gruppe, Charles P. . . . .	lix
Dulac, Edmund . . . . .	241	Gustafson, Stina . . . . .	xxvi, exxxvi
Du Mond, Frank Vincent . . . . .	xxiv	Guthrie, Sir James . . . . .	58
Dupon, Jozu. One Illus. . . . .	47, 48, 266	Gyokudo, Kawai . . . . .	73
Dyson, Will . . . . .	51	HACHIRO, Nakagawa. Two Illus. . . . .	276
EAKINS, Thomas W. . . . .	68, cxxii	Hackman, A. L. One Illus. . . . .	220
Eaton, Charles Warren . . . . .	lxv	Hagemans, Maurice . . . . .	46
Edelinck, Gerard . . . . .	43	Hagen, Lucy T. . . . .	xxxiv
Edgerly, Mira . . . . .	xxxii	Hakutei, Ishii. One Illus. . . . .	274
Enimet, Lydia Field . . . . .	viii, lxxv	Hale, Philip L. One Illus. . . . .	ix
English Artist's Impressions of New York. By William Monk, R. E. Twelve Illus. . . .	247	Halkett . . . . .	48
Ensor, James . . . . .	260, 287	Hall, Jessie. One Illus. . . . .	200
Evans, Rudolph . . . . .	lxxi	" Oliver . . . . .	140, 181
FABRY, Emile . . . . .	267	Hamesse, A. . . . .	269
Fairbanks, Frank P. One Illus. . . . .	xxv	Hammershoi . . . . .	58
Fantin-Latour . . . . .	209	Hankey, W. Lee . . . . .	140, 181
Farley, Richard Blossom . . . . .	67	Hannon, Theo. . . . .	46
Farnham, Sally James . . . . .	cxxxvi	Harada, Prof. Jiro. The Modern Develop- ment of Oil Painting in Japan. Thirteen Illus. . . . .	270
Faulkner, Barry . . . . .	xxv	Hardie, Martin . . . . .	181
Fenton, Beatrice . . . . .	cxxxii	Harris, Lawren. One Illus. . . . .	206, 211
Ferris, Gladys. One Illus. . . . .	cxxv	" William Laurel . . . . .	xxv
Field, Hamilton Easter . . . . .	cxxxiv	Harrison, Alexander . . . . .	lix
Fildes, Sir Luke . . . . .	138	" Birge . . . . .	67, lix
Finley, John H. The City College Stadium. Three Illus. . . . .	cxxxvii	" S. C. . . . .	288
Fiske, Gertrude . . . . .	viii	Hart, George . . . . .	cxxxiv
Fletcher, Hanslip . . . . .	140	Hartley, Alfred, Painter and Etcher. By A. G. Follett Stokes. Eighteen Illus. . . .	99
Ford, J. A . . . . .	60	Hartwick, A. S. . . . .	279
Forsyth, William . . . . .	cxxxix	Haskell, Ernest . . . . .	cxxxiii
Fosdick, J. William. Architectural League of New York. Four Illus. . . . .	xxiii, xxv	Hassall, John . . . . .	281
Foster, Ben. One Illus. . . . .	68, 71, cxxxiv	Hassam, Childe. One Illus. . . . .	xxv, 70, 71
Fox-Pitt, Douglas. Two Illus. . . . .	50, 57	Hasselblad, Mlle. Else. One Illus. . . . .	60
Fragonards of Grasse. By D. Croal Thom- son. Frontispiece and Nine Illus. . . . .	155	Haswell, Ernest Bruce. Clement J. Barn- horn. Six Illus. . . . .	xliii
Frazer, Laura Gardin . . . . .	cxxxv	Hata, see Shokichi . . . . .	73
Frazier, Kenneth . . . . .	xxxiv	Hawkesley, D. W. . . . .	281
Frédéric, Léon . . . . .	46, 266, 269	Hawthorne, Charles W. . . . .	71
Freedlander, Arthur . . . . .	cxxxv	Hay, Hamilton . . . . .	140
Freemantle, S. E. One Illus. . . . .	223	Hayter, Sir George . . . . .	140
French . . . . .	xxvi	Heaton, Clement . . . . .	xxv
Friends of Young Artists. Four Illus. . . . .	cxxxiv	Help Young Artists! . . . . .	xliii
Frieske, F. C. . . . .	68, cxxiv	Henri, Robert . . . . .	viii, 68
Frischmuth, Harriet W . . . . .	xcix, cxxxvi	Herain, Jean . . . . .	48
Fry, Sherry E . . . . .	xxvi	Herald, J. W . . . . .	59
Fuller, George . . . . .	xxxii	Herman, Duddingstone . . . . .	60
Funk, Wilhelm . . . . .	68	Hester, Christine . . . . .	lxxv
Furse, C. W. . . . .	107	Hewitt & Basing . . . . .	xxiii
Fyson, Bessie. One Illus. . . . .	220	Hildebrandt, H. L. One Illus. . . . .	lxxvi, ci
GAINSBOROUGH, Thomas. One Illus. . . . .	80	Hinton, Charles Louis . . . . .	lxxi
Galland, P. V. Three Illus. . . . .	xlvi, xli, li	Hirafuku, see Hyakuho . . . . .	73
Garber, Daniel . . . . .	viii, 71	Hirai, see Baisen . . . . .	73
Gaskell, R. E., Percival. One Illus. . . . .	110, 181, 184	Hiroshi, Yoshida. Two Illus. . . . .	271, 272
Gaskin, Drawings of Arthur J. By Joseph E. Southall. Eight Illus. . . . .	25	Hiroshige, Ichiryusai . . . . .	lxxvii
Gekko, Ogata . . . . .	73	History of Hiroshige. Two Illus. . . . .	xxxii
Genth, Lillian. One Illus. . . . .	lxxviii	Hoeber, Arthur . . . . .	lxxv, cx
Gibb, Robert . . . . .	59	Hoffmann, Malvina . . . . .	lxxviii, cxxxiii, cxxxvi
Gilchrist, W. W. . . . .	lix	Hogarth, William. One Illus. . . . .	84
Gilsoul, Victor. One Illus . . . . .	267	Hokkai, Takashima . . . . .	73
Glackens, W. . . . .	iii, cxxii, cxxxiv	Holroyd, Sir Charles . . . . .	181
Goldbeck, Walter Dean . . . . .	xcix	Home Spirit. By Henry Blackman Sell. Ten Illus. . . . .	xxxvii
Goldinger, C. . . . .	244	Homei, Yoshida . . . . .	73
Goldthwaite, Anne . . . . .	xcix	Hone, Nathaniel . . . . .	288
Golubkina, Anna. Two Illus. . . . .	110, 145	Hopkins, Edna Boies . . . . .	cxxxiii
Grethe, Bertram G. One Illus. . . . .	cxxx, ci	Hopkinson, Charles . . . . .	viii
Gre, W. Crampston . . . . .	280	Hoppner, Lawrence . . . . .	138
Guld, A. Carruthers . . . . .	281	Hort, I. E. One Illus. . . . .	cxxxv
Gouwelors, Jan. . . . .	46	Howe, Samuel. Academic Theatre, Carnegie Institute, Pittsburgh. Three Illus. . . . .	xcvi
Goya, Francisco. One Illus. . . . .	197, 208	Hubbell, Charles E. . . . .	xxv, lxxxvi
Grier, E. Wyly . . . . .	212	Hunt, R. S. W., Tom . . . . .	203
Grimes, Frances . . . . .	xxvi	Hunter, Mason . . . . .	60
Groll, Albert L. One Illus. . . . .	lxxiv, exxiii	Iuygelen, Frans. One Illus. . . . .	46, 266
Grossman, E. B. . . . .	lxxv	Hyakuho, Hirafuku . . . . .	73
Grover, Eulalie Osgood. Karl Wilhelm Die- fenbach. Ten Illus. . . . .	lxiv	Hyatt, Anna Vaughn . . . . .	cxxxvi
Gruppe, Charles P. . . . .	lix	IKEDA, see Yuhachi . . . . .	73
Gustafson, Stina . . . . .	xxvi, exxxvi	Ikka, Tajima . . . . .	73
Guthrie, Sir James . . . . .	58	Indiana Artists at the John Herron Institute. Three Illus. . . . .	cxxix
Gyokudo, Kawai . . . . .	73	Interpretation Not Imitation. By Henry Blackman Sell. Seven Illus. . . . .	lxxix
HACKMAN, A. L. One Illus. . . . .	220	Ison, W. One Illus. . . . .	220
Hagemans, Maurice . . . . .	46	JACKSON, A. Y. One Illus. . . . .	209, 211
Hagen, Lucy T. . . . .	xxxiv	Jacquet, C. . . . .	269
Hakutei, Ishii. One Illus. . . . .	274	James, Francis . . . . .	279
Hale, Philip L. One Illus. . . . .	ix	" R. E., Hon. Walter J. One Illus. . . . .	181, 183
Halkett . . . . .	48	Janssens, Jozef . . . . .	46
Hall, Jessie. One Illus. . . . .	200	Jeffery, Marcel . . . . .	268
" Oliver . . . . .	140, 181	Johansen . . . . .	cxxxi
Hamesse, A. . . . .	269	John, Augustus . . . . .	287
Hammershoi . . . . .	58	Jones, Francis C. One Illus. . . . .	lxxvi
Hankey, W. Lee . . . . .	140, 181	Just . . . . .	43
Hannan, Theo. . . . .	46	KANOVITCH, A. . . . .	lxxvi
Harada, Prof. Jiro. The Modern Develop- ment of Oil Painting in Japan. Thirteen Illus. . . . .	270	Kavanaugh, J. M. . . . .	288
Hardie, Martin . . . . .	181	Kawai, see Gyokudo . . . . .	73
Harris, Lawren. One Illus. . . . .	206, 211	Keating, John . . . . .	288
" William Laurel . . . . .	xxv	Keigaku, Nishii . . . . .	73
Harrison, Alexander . . . . .	lix	Keigetsu, Kikuchi . . . . .	73
" Birge . . . . .	67, lix	" Matsabayashi . . . . .	73
" S. C. . . . .	288	Keller, Marie . . . . .	vi
Hart, George . . . . .	cxxxiv	Kelly, Gerald F. . . . .	138, 287, 288
Hartley, Alfred, Painter and Etcher. By A. G. Follett Stokes. Eighteen Illus. . . .	99	Kempeneer, Peter de. (Pedro Campana) .	43
Hartwick, A. S. . . . .	279	Khnopff, Fernand. One Illus. . . . .	46, 263
Haskell, Ernest . . . . .	cxxxiii	Kiuchi, Soma. One Illus. . . . .	273
Hassall, John . . . . .	281	Kikuchi, see Buzan . . . . .	73
Hassam, Childe. One Illus. . . . .	xxv, 70, 71	King, Paul . . . . .	ix, lxxxiii
Hasselblad, Mlle. Else. One Illus. . . . .	60	Kitamura, see Shikai . . . . .	73
Haswell, Ernest Bruce. Clement J. Barn- horn. Six Illus. . . . .	xliii	Knight, Charles R. . . . .	xxvi
Hata, see Shokichi . . . . .	73	" Laura . . . . .	279
Hawkesley, D. W. . . . .	281	Knowles, W. . . . .	xxiv
Hawthorne, Charles W. . . . .	71	Knox, James . . . . .	Ixiii
Hay, Hamilton . . . . .	140	Kogan, Tobari . . . . .	73
Hayter, Sir George . . . . .	140	Kogyo, Terazaki . . . . .	73
Heaton, Clement . . . . .	xxv	Komuro, see Suin . . . . .	73
Help Young Artists! . . . . .	xliii	Konti, Isadore. One Illus. . . . .	xxvi
Henri, Robert . . . . .	viii, 68	Korbel, Mario . . . . .	xcix
Herain, Jean . . . . .	48	Korovin, Konstantin . . . . .	65
Herald, J. W . . . . .	59	Kosaka, see Shiden . . . . .	73
Herman, Duddingstone . . . . .	60	Koun, Takamura. One Illus. . . . .	71, 73
Hester, Christine . . . . .	lxxv	Koyl, George S. . . . .	xxvi
Hewitt & Basing . . . . .	xxiii	Koyu, Tsuji . . . . .	73
Hildebrandt, H. L. One Illus. . . . .	lxxvi, ci	Kramer, Bonnie . . . . .	cxxvii
Hinton, Charles Louis . . . . .	lxxi	" Leon. Two Illus. . . . .	lviii, lix, cxxii
Hirafuku, see Hyakuho . . . . .	73	Krymoff, N. . . . .	212
Hirai, see Baisen . . . . .	73	Kuhn . . . . .	cxxxiv
Hiroshi, Yoshida. Two Illus. . . . .	271, 272	Kunisuke, Hashimoto. One Illus. . . . .	277
Hiroshige, Ichiryusai . . . . .	lxxvii	Kwanon, Nyoirin . . . . .	148
History of Hiroshige. Two Illus. . . . .	xxxii	Kwanzeon, see Bosatsu . . . . .	148
Hoeber, Arthur . . . . .	lxxv, cx	LAERMANS, Eugène . . . . .	266, 269
Hoffmann, Malvina . . . . .	lxxviii, cxxxiii, cxxxvi	Lacoste, Albert. One Illus. . . . .	vi
Hogarth, William. One Illus. . . . .	84	La Farge . . . . .	xxxii
Hokkai, Takashima . . . . .	73	La Farge & Morris . . . . .	xxiii
Holroyd, Sir Charles . . . . .	181	Lagee, Jules. One Illus. . . . .	264
Home Spirit. By Henry Blackman Sell. Ten Illus. . . . .	xxxvii	Lambeaux, Jef. . . . .	264
Homei, Yoshida . . . . .	73	Lambert, Gertrude . . . . .	71, 136
Hone, Nathaniel . . . . .	288	Lambotte, Paul . . . . .	44
Hopkins, Edna Boies . . . . .	cxxxiii	Lancaster, Percy . . . . .	181
Hopkinson, Charles . . . . .	viii	Langakens, Maurice . . . . .	46
Hoppner, Lawrence . . . . .	138	Langdale, Stella. Three Illus. . . . .	136, 137, 138
Hort, I. E. One Illus. . . . .	cxxxv	Langhorne, Catherine . . . . .	lxxvi
Howe, Samuel. Academic Theatre, Carnegie Institute, Pittsburgh. Three Illus. . . . .	xcvi	Lathrop . . . . .	xcix
Lavery, A. R. A., John . . . . .	xxxiii, 58, 287, 288	Lavery, A. R. A., John . . . . .	xcvi

# Index

PAGE	PAGE
Lawson, Ernest . . . . .	71
Lay Figure:	
On the Treatment of Memorial Sculpture .	76
On Museums of Modern Decorative Art .	152
On the Value of Elimination . . . . .	226
On the Official Portrait . . . . .	300
Lay, Mina . . . . .	xxv
Lee, Sydney . . . . .	181
Leech . . . . .	288
Le Mayeur, Jean . . . . .	48
Lemmers, Georges . . . . .	46
Le Sidaner . . . . .	217
Lever, Hayley. One Illus. . . . .	vi, 65, lxxv, cxvii
Levitt, Joel J. . . . .	lxv
Lewis, John Frederick. What Tale Does This Tapestry Tell? Six Illus. . . . .	xix
Lewis, Josephine . . . . .	xcix
Lie, Jonas . . . . .	71, lxxiii, cxxi, cxvii
Linde, A Distinguished Artist: Ossip L. By W. H. de B. Nelson. Six Illus. . . . .	xiv, lxvi
Lindenbergs, Harry . . . . .	xiii
Lindin, Carl Eric . . . . .	lxxiii, lxxv
Lindner, Moffatt . . . . .	281
Link, Lillian . . . . .	lxviii
Linton, Sir James . . . . .	281
Lion, Flora . . . . .	287
Living American Etchers: An Experiment in Philadelphia . . . . .	cxvi
Llewellyn . . . . .	138
Longman, Miss . . . . .	xxvi
Lucas, A. P. . . . .	lxxv
Luks . . . . .	cxviv
Lumsden, A. R. E., Ernest S. One Illus. . . . .	140, 181, 185
Lund, A. R. E., Niels M. One Illus. . . . .	181, 182
" of Norway, Henrik. By Christian Brinton. Five Illus. . . . .	lvi, lxxxvii
Lungen, F. . . . .	lxxvi
Lunt, Wilmot. One Illus. . . . .	218
Lynen, Amédée . . . . .	16, 269
" André . . . . .	48
MACDONALD, J. E. H. . . . .	211
Mackenzie, A. R. E., Hamilton. One Illus. . . . .	181, 186
Mackie, Charles . . . . .	60
" Peter . . . . .	60
MacKnight, Dodge . . . . .	xxxiii
MacRae, Elmer . . . . .	cxxxiv
Maginnis & Walsh . . . . .	xxiv
Maignon, Albert. One Illus. . . . .	lii
Malyutin, S. One Illus. . . . .	212
Manet . . . . .	58
Manigault . . . . .	cxxxii
Manship, Paul . . . . .	xxvi
Marcette, Alexander . . . . .	16, 266, 269
Marke, Montagu . . . . .	cxxxii
Marsh, Clare . . . . .	289
Martin, Henri . . . . .	217
" Homer . . . . .	xxxii
Martinet, Marjorie D. One Illus. . . . .	cxxx
Matsubayashi, see Keigetsu . . . . .	73
Maufray, Maxime . . . . .	217
McCormick, H. . . . .	cxxxi
McEvoy, Ambrose . . . . .	287
McKenzie, Dr. R. Tait . . . . .	xxxiii
McKim, Mead & White . . . . .	xxii
M'Namee, Dorothy . . . . .	cii
McNeil, Alec. One Illus. . . . .	204
McNicol, Helen . . . . .	281
McTaggart, W. . . . .	58, 209
Melchers, Gari. One Illus. . . . .	69
Meelery, X . . . . .	266
Merckaert, Jules . . . . .	46
Mertens, Charles . . . . .	16, 266, 267
Metcalf, Willard . . . . .	71, cxxiv
Meugens, Sibyl. Decorative Still-Life Paintings. Seven Illus. . . . .	130
Meunier, J. B. . . . .	46
" Constantin. One Illus. . . . .	46, 261
Meunier, M. H. . . . .	46
Michaux, John . . . . .	209
Millet, J. F. One Illus. . . . .	206
Minne, George . . . . .	206
Mitsukuni, Sato . . . . .	73
Modern Development of Oil Painting in Japan. By Prof. Jiro Harada. Thirteen Illus. . . . .	270
" Modern" Murals. By Mary J. Quinn. One Illus. . . . .	xxx
Moisset, Martha . . . . .	217
Molarsky, Morris . . . . .	vi
Monet, Claude . . . . .	200, 217
Monk, R. E., William. An English Artist's Impressions of New York. Thirteen Illus. . . . .	181, 188, 247
Monticelli . . . . .	209
Montigny, Jenny . . . . .	48, 269
Monturiol, Pascual . . . . .	lxv
Moore, Sturge . . . . .	197
Moorepark, Carton . . . . .	lxviii
Moorkeus, Louis . . . . .	48
Mora, F. Luis. One Illus. . . . .	cxxxviii
Moreau, Gustav. One Illus. . . . .	1
Morrice, James . . . . .	236
Morris, Paul. One Illus. . . . .	cxxxviii
Morton, Christina. One Illus. . . . .	cxxxvii
" Helen . . . . .	cxxxvi
Muirhead, D. . . . .	138
" John . . . . .	281
Muller, Olga Popoff . . . . .	xcix
Munnock, John. One Illus. . . . .	59, 60
Murphy & Dana . . . . .	xxiv
" J. Francis . . . . .	xcix
Murray, Samuel. One Illus. . . . .	viii
NAITO, see Shin . . . . .	73
Nelson, W. H. de B:	
Philadelphia's Hundred and Tenth Annual. Nine Illus. . . . .	iii
A Distinguished Artist: Ossip L. Linde. Six Illus. . . . .	xiv
Art Patron and Art Master . . . . .	lxi
The Spring Academy. Eight Illus. . . . .	lxxi
The Passing Show. Seven Illus. . . . .	cxxi
Nestor . . . . .	44
" New Loggan" Drawings of Oxford and Florence. By Edmund H. New. Eight Illus. . . . .	17
New, Edmund H. "New Loggan." Drawings of Oxford and Florence. Eight Illus. . . . .	17
Newcombe, A. E. Some East Anglian Sketches. Six Illus. . . . .	124
Newell, G. Glenn . . . . .	lxxvi, cxxvi
Newton, Francis . . . . .	xxv
Nicholson, William . . . . .	58
Nisbet, R. B. . . . .	60, lxxvi
Nishii, see Keigaku . . . . .	73
Noble, Robert . . . . .	60
Norton, Elizabeth . . . . .	cxxvi
Nuytters, Joseph Pierre . . . . .	cxxiv
Nyoirin, see Kwaunon . . . . .	148
Nyorai, Amida . . . . .	148
" Yakushi . . . . .	148
OBERTEUFER, George . . . . .	viii
O'Brien, P. R. H. A., Dermot. One Illus. . . . .	287, 288
Oehtman . . . . .	xcix
Ogata, see Gekko . . . . .	73
Olinsky, Ivan G. One Illus. . . . .	lxxvi, cxxxiv
Olsson, Julius . . . . .	140
Opsomer, Isidore . . . . .	269
Orpen, R. C. . . . .	280
" A. R. A., William. One Illus. . . . .	197, 231, 241, 288
Osler, A. R. I. B. A., Francis. Three Illus. . . . .	284, 285, 286
Osuis, Benedict . . . . .	lviii
PACKER . . . . .	xxvi
Paddock, Josephine . . . . .	17
Pagès, Jules . . . . .	217
Palmer, Hornbostle & J . . . . .	xxi
" H. S. . . . .	211
Parfitt, T. W. One Illus. . . . .	219
Paris, W. Francklyn. The Resuscitation of a Dead Art: Gobelins of To-day. Five Illus. . . . .	xi
Parker, Lawton . . . . .	67
Parrish, Mrs. . . . .	xxv
Parshall, Dewitt . . . . .	71
Parsons, R. A. Alfred . . . . .	27
" J. W. . . . .	3
Pascin, One Illus. . . . .	xxxiii
Passing Show. By W. H. de B. Nelson. Seven Illus. . . . .	cxxv
Pasternak, L. One Illus. . . . .	63, 65, 212
Paterson, James . . . . .	5
Paulus, Pierre . . . . .	267
Peabody, Wilson & Brown . . . . .	xxiv
Pearson, J. T. . . . .	1
Perry, Hinton . . . . .	xxv
Peterson, Jane . . . . .	lxvii, cxxix
Philadelphia Art Club Exhibition. By Eugène Castello. Four Illus. . . . .	lv
Philadelphia's Hundred and Tenth Annual. By W. H. de B. Nelson. Nine Illus. . . . .	11
Phillips, Bert G. . . . .	xxv, 13
" J. Campbell . . . . .	67
Philpot, Glynn . . . . .	138
Pilichowski, Leopold. Two Illus. . . . .	281, 282, 283
Pilkington . . . . .	140
Plastic Club, Philadelphia and Peabody Institute, Baltimore. Two Illus. . . . .	cxxxi
Platt, Alethea Hill . . . . .	lxxvi
" Chas. A. . . . .	xxii
Portielje, Gerard . . . . .	43
Portrait Painters. One Illus. . . . .	cxxxi, cxxx
Potter, Frank H. One Illus. . . . .	234, 247
Powell, Alfred H. . . . .	13
" Louisa . . . . .	13
Prendergast . . . . .	cxxxiv
Price, C. Matlack. An American Version of an English Type of Architecture. Seven Illus. . . . .	11
Prince Li's Collection. Six Illus. . . . .	146, 147, 148
Prinet, R. . . . .	21
Pryde, James. One Illus. . . . .	23
Purser . . . . .	28
Puttemans, Aug. . . . .	48, 2
QUARTI, Eugene. Ten Illus. . . . .	280, 2
Quinn: Sculptor, Edmond T. By Albert Sterner. Seven Illus. . . . .	14
Quinn, James . . . . .	14
" Mary J. "Modern" Murals. One Illus. . . . .	xx
RACKHAM, Arthur . . . . .	27
Raditz, Lazar . . . . .	1
Raeburn . . . . .	5
Ramón, A. One Illus. . . . .	xxxi
Ramsay, Alan . . . . .	14
Ranken, W. B. E . . . . .	138, 281, 28
Read, E. Joseph . . . . .	xxv
Recent Designs in Domestic Architecture. Four Illus. . . . .	12
Reid, J. Edward W. One Illus. . . . .	v, vi, 67, 145
Reid, Robert . . . . .	xx
Riff, J. C. . . . .	xxv
Resolution of a Deal Art. G. P. iv. By W. Franklin. Part One. Four Illus. . . . .	14
Reuter, J. Henry. One Illus. . . . .	14
Rover, John M. One Illus. . . . .	1
Reynolds, S. Joshua. One Illus. . . . .	1
Ridgway, A. R. F. One Illus. . . . .	11
Ricketts, Charles. One Illus. . . . .	107
Riddell, James . . . . .	107

# Index

PAGE	PAGE
Rifai, A. One Illus. . . . .	222
Rintoul, Mary M. One Illus. . . . .	222
Ritschel, William. One Illus. . . . .	vi, 71, lix
Rittenberg, Henry H. One Illus. . . . .	lviii, ix
Roberts, Alice Mumford . . . . .	viii
Robertson, Percy . . . . .	181
Robinson, Albert H. One Illus. . . . .	211
Rodin, Auguste. Three Illus. . . . .	197, 242, 243, 244
Roll, Alfred Philippe. By Paul Vitry. Five Illus. . . . .	cxi
Rombaux, Egide . . . . .	266
Ronaldson, Martine . . . . .	60
Ronner, Ahee. One Illus. . . . .	48, 266
Roose, Aage. Four Illus. . . . .	215, 216, 217
Rose, David T. . . . .	281
Rosen, Charles . . . . .	lxxiii
Rosenthal, Albert. Three Illus. . . . .	65, 66, cxx
Rosier, Jean G. . . . .	48
Rossetti, D. G. One Illus. . . . .	92
Rothenstein . . . . .	197
Rousseau, Victor. One Illus. . . . .	46, 262, 287
Royal Society of Painter-Etchers and Engravers. Eight Illus. . . . .	181
Rubens . . . . .	43
Rushbury, Henry . . . . .	140
Ryder, Albert P. . . . .	cxxxii
" Chuncey . . . . .	lxxvi
Ryland, Robert K. . . . .	xxv
SACHS, Joseph . . . . .	71
St. Paul Institute . . . . .	xcii
Samuel, Ch. . . . .	266
San Diego and San Francisco Expositions. By Christian Brinton. Six Illus. . . . .	ev
Sargent, John R. . . . .	54, 68, 279
Sato, see Mitsukuni . . . . .	73
Scarpitta . . . . .	lxvi
Schofield, W. E. . . . .	lxxiii
Schuler, Hans . . . . .	xxvi
Scofield . . . . .	v
Scott, William Edward . . . . .	cxxx
Seuddler, Janet . . . . .	xcix, cxxxv
Sculpture of Rudolph Evans. By Helen Churchill Candee. Four Illus. . . . .	lxxxiv
Sears, Taber . . . . .	xxv
Seiji, Kato. One Illus. . . . .	277
Seiun, Sekino. One Illus. . . . .	71, 73
Sekino, see Seiun . . . . .	73
Sell, Henry Blackman: The Home Spirit. Ten Illus. . . . .	xxxvii
Interpretation Not Imitation. Seven Illus. lxxix	
Seyffert, L. G. . . . .	71, lviii
Shannon, A. R. A., Charles. Two Illus. . . . .	197, 229, 236
Sharp, Dorothea . . . . .	281
Shaw, Byam . . . . .	279
" Julia A. . . . .	lxvii
Shee . . . . .	138
Shepherd, F. H. S. . . . .	138
Sheppard, R. H. A., Oliver. One Illus. . . . .	288, 289
Shidai, Kosaka . . . . .	73
Shikai, Kitamura . . . . .	73
Shin, Naito . . . . .	73
Shunkai, see Taketaro . . . . .	73
Shoen, Uyemura . . . . .	73
Shokichi, Hata . . . . .	73
" Kobayashi. One Illus. . . . .	273
Short, Sir Frank . . . . .	181
Shrady . . . . .	xxvi
Shuta, Nagatoshi. One Illus. . . . .	278
Sickert, Walter. One Illus. . . . .	236, 241, 287
Simmons, Edward . . . . .	xxv
Simpson, Charles W. . . . .	281
Sims, Charles . . . . .	279
Singer, W. H. . . . .	lxxvi
Sisley, Alfred. One Illus. . . . .	207, 209
Sleator, James. One Illus. . . . .	288
Sloan . . . . .	cxxxii
Smart, D. I. . . . .	181
Smeers, F. . . . .	269
Smith, D. Murray . . . . .	281
" F. Hopkinson . . . . .	xxiii
" Granville . . . . .	lxxv
" Hamilton T. Harold Stabler, Worker in Metals and Enamels. Fifteen Illus. . . . .	34
Snell, H. B. . . . .	lxxv, xcix
Snow-Gibbs, R. Four Illus. . . . .	279, 280, 281
Solon, Leon V. . . . .	xxv
Some East Anglian Sketches. By A. E. Newcombe. Six Illus. . . . .	124
Somerville, Howard . . . . .	287
Soper, George. One Illus. . . . .	xxxiv
Southall, Joseph E. The Drawings of Arthur J. Gaskin. Eight Illus. . . . .	25
Sparhawk-Jones, Elizabeth . . . . .	cxxx
Speicher, Eugene. One Illus. . . . .	lxxiv, lxxvi, cxxxii
Spencer, Edward. Three Illus. . . . .	197, 198
Spranger, Bartholomew . . . . .	43
Spring Academy. By W. H. de B. Nelson. Eight Illus. . . . .	lxxi
Squire, Harold . . . . .	138
Stabler, Harold. Worker in Metals and Enamels. By Hamilton T. Smith. Fifteen Illus. . . . .	34
Stahr, F. C. . . . .	xxvi
Stark, Otto. Two Illus. . . . .	lxvi, cxxix
Steele, T. C. One Illus. . . . .	cxxx
Steinback, Gustave . . . . .	xxiv
Sterne, Maurice. One Illus. . . . .	lxv, lxvi, lxviii, cxxxiv
Sterner, Albert. Edmond T. Quinn: Sculptor. Eight Illus. . . . .	x, xxxii, cxxxiii
Steuart, R. Easton . . . . .	60
Stevens, Alfred. One Illus. . . . .	87, 197
Stobbaerts, Jan . . . . .	46, 266
Stoddard, Alice Kent . . . . .	iv, cxxx
Stokes, A. G. Folliott. Alfred Hartley, Painter and Etcher. Eighteen Illus. . . . .	99
Strang, Ian . . . . .	197
" R. A., William . . . . .	51, 287
Strawbridge, Anne W. One Illus. . . . .	cxxx, cxxxii
Stryus, Alexander . . . . .	46
Studio Talk. Ninety-three Illus. . . . .	48, 134, 197, 278
Sturbelle, Camille. Two Illus. . . . .	46, 47
Sturgis, Clipston . . . . .	xxiii
Suin, Komuro. One Illus. . . . .	72, 73
Summers, Mrs. N. Munro . . . . .	138
Suttermans, Justus . . . . .	43
Symons, Gardner. One Illus. . . . .	lxxiii, lxxvii, cxxiv
Swan, A. M. . . . .	279
TACK, Augustus Vincent . . . . .	xxxii
Taikan, Yokoyama . . . . .	73
Tajima, see Ikka . . . . .	73
Takamura, see Koun . . . . .	73
Takashima, see Hokkai . . . . .	73
Takeshiro, Kanokogi. Two Illus. . . . .	270, 272
Taketaro, Shinkai . . . . .	73
Tallemans, Jules . . . . .	46
Tannahill, Mary H. . . . .	cxi
Tarbell, Edmund C. . . . .	68
Tarbet, Henderson . . . . .	60
Taylor, Howson . . . . .	140
" The Paintings of Leonard Campbell. Thirteen Illus. . . . .	3
Terazaki, see Kogyo . . . . .	73
Terriotti, Anthony . . . . .	xxvi
Thayer, Abbott H. . . . .	71
" Harriet Barnes . . . . .	xxxiv
Thomas, Henri . . . . .	46
Thompson, F. K. . . . .	68
Thomson, C. L. Colyn . . . . .	138
" D. Croal. Fragonards of Grasse. Frontispiece and Nine Illus. . . . .	155
Thorpe, Hall . . . . .	281
Thrasher, Harry D. . . . .	xxvi
Titz, Louis . . . . .	46
Tobari, see Kogan . . . . .	73
Tolerton, Hill. The Art of Maynard Dixon. Four Illus. . . . .	xcii
Toraji, Isikikawa. One Illus. . . . .	275
Tracy and Swartwout, Architects. One Illus. . . . .	xxiii
Tricot, Blanche . . . . .	48
Trowbridge & Livingston . . . . .	xxiii
Truth and Personality in Art. By Raymond Wyer . . . . .	xxvii
Tsuiji, see Koyu . . . . .	73
Turner, Helen M. . . . .	67
Tushingham, S. . . . .	181
UNKAI, Yonehara . . . . .	73
Uyemura, see Shoen . . . . .	73
Uytterschaut, V. . . . .	269
VALIANT, Louis . . . . .	xxv
van de Woestyn, Gustave. One Illus. . . . .	44, 47
van den Eeden, U. . . . .	48
van der Loo, Martin. One Illus. . . . .	45, 48, 269
van der Meulen, Adam . . . . .	43
van der Stappen, Charles. One Illus. . . . .	262
van der Weyden, Roger . . . . .	43
Van Dyck . . . . .	43, 197
van Eyck, Jan . . . . .	43
Van Laer, A. T. . . . .	lxxv!
van Holder, F. . . . .	269
van Opstal, Gerard . . . . .	43
van Roy, Dolf . . . . .	269
van Rysselberghe, Th. . . . .	269, 287
Velasquez . . . . .	197
Verbrugge, H. . . . .	48
Verhaegen, Fernand . . . . .	260
Verhaeren, Alfred . . . . .	46, 267
Verhuyden, Fr. . . . .	48
Vieth, Carl. One Illus. . . . .	c
Vinçotte, Thomas. One Illus. . . . .	264
Vinogradoff, Sergi . . . . .	65, 212
Vitry, Paul. Alfred Philippe Roll. Five Illus. . . . .	exi
Vloors, Emile. One Illus. . . . .	266, 269
Volk, Douglas. One Illus. . . . .	lxxii
Vonnoh, Robert. One Illus. . . . .	71, xcix, cxxxii
Voysey, C. F. A. Six Illus. . . . .	50
Vreeland, Frances W. . . . .	xxv
WAGEMANS, Maurice . . . . .	267, 269
Walker, Edward . . . . .	281
Walter, Martha. One Illus. . . . .	iv, viii, xcix
Warner, Everett L. . . . .	lxxii, lxxv
Water-Colours and Oil Paintings. By S. J. Lamorna Birch, R. W. S. Eleven Illus. . . . .	160
Waterson, David . . . . .	140
Watson, C. J. . . . .	140
" Harry . . . . .	279
Watt, Fiddes . . . . .	138
Watts, George Frederic . . . . .	197
Waugh, Frederick . . . . .	vi, lxxi
Weinman, A. A. One Illus. . . . .	xxv, xxvi
Weir, J. Alden . . . . .	67, xcix, cxxii
Welch, H. A. One Illus. . . . .	223
Werleman, Carl . . . . .	46
West, J. Walter . . . . .	140
Weyrich, Joseph L. . . . .	viii
What Tale Does This Tapestry Tell? By John Frederick Lewis. Six Illus. . . . .	xix
What Tale Does This Tapestry Tell? By Charles de Kay . . . . .	lvii
Wheeler, Clifton A. . . . .	cxxx
Whistler, James McNeill. Two Illus. . . . .	58, 88, 91
Whitney, Gertrude V. . . . .	cxxxv
" Mrs. Harry Payne . . . . .	xcix
Wiegand, Gustave . . . . .	lxxii
Wiles, Irving. One Illus. . . . .	iv, lxxv, cxxxii, cxxxii
Wildman, William A. One Illus. . . . .	54, 55, 281
Wilkinson . . . . .	140
Willett, Annie Lee . . . . .	xxv
" William . . . . .	xxv
Williamson, Ada C. . . . .	cxxx
" A. Maynard. One Illus. . . . .	lxxi
Wingate, J. Lawson . . . . .	58
Winter, Ezra . . . . .	xxv
Wissaert, Paul. One Illus. . . . .	47, 266

# Index

PAGE	PAGE	PAGE			
Wood, T. Martin. The Edmund Davis Collection. Twenty-eight Illus. . . . .	79, 229	Wyant . . . . .	xxxii	Yates, Cullen . . . . .	lxxvi
Woodbury, Charles H. . . . .	67	Wyer, Raymond. Truth and Personality in Art . . . . .	xxvii	Yeats, Jack . . . . .	289
Woolard, Dorothy . . . . .	140			Yokoyama, see Taikan . . . . .	73
Wouters, Rik . . . . .	266			Yonehara, see Unkai . . . . .	73
Wright, Alice Morgan . . . . .	lxviii	YAKUSHI, see Nyorai . . . . .	148	Yoshida, see Homei . . . . .	73
" Frank Lloyd . . . . .	lxxix	Yamaoka, see Beikwa . . . . .	73	Yuhachi, Ikeda . . . . .	73
" John. Two Illus. . . . .	53, 54	Yamazaki, see Choun . . . . .	73	Yuon, Konstantin. Two Illus. . . . .	23
" L. . . . .	cxxxiii	Yarrow, William H. K. . . . .	lvii	ZAKHAROFF, Fedor. One Illus. . . . .	214
		Yasinsky, A. . . . .	214		

# Index

## COLOUR INSERTS

PAGE	PAGE	PAGE			
y, R. E., R. O. I. Anna. "May-Flower "	101	Tinted Reproductions of Two Oil Paintings . . . . .	101	Monk, R. E., William. "New York from the Sound." A Coloured Reproduction of the Water-Colour Painting . . . . .	251
A Coloured Reproduction of the Water-Colour Drawing	101	Fragonard, J. H. "Le Triomphe de L'Amour." A Tinted Reproduction of the Oil Painting . . . . .	105	Noakowski, Stanislaw. "Russian Peasant Architecture." Tinted Reproductions of Two Charcoal Sketches . . . . .	142-143
y, R. E., R. O. I., Anna. "War-Tone." A Coloured Reproduction of the Water-Colour Drawing	105	Fragonard, J. H. "L'Amour Vainqueur," "L'Amourfolie." Tinted Reproductions of Two Oil Paintings . . . . .	105	Rembrandt, "Saskia At Her Toilet." A Tinted Reproduction of the Painting . . . . .	85
ch, R. W. S., S. J. Lamorna. "The View." A Coloured Reproduction of the Oil Painting	171	Gainsborough, R. A. Thomas. "Miss Indiana ('Dî' Talbot." A Tinted Reproduction of the Painting . . . . .	81	Reynolds, P. R. A., Sir Joshua. "Henry, Twelfth Earl of Suffolk." A Coloured Reproduction of the Oil Painting . . . . .	xxxvi
ch, R. W. S., S. J. Lamorna. "A Scotch Landscape." A Coloured Reproduction of the Water-Colour Painting . . . . .	171	Gaskin, Arthur J. "Joscelyne." A Coloured Reproduction of the Drawing . . . . .	27	Stabler, Harold. Cloisonné Enamel Panels and Pendants . . . . .	41
ulin, Eugène. "La Plage." A Coloured Reproduction of the Oil Painting . . . . .	179	Gaskin, Arthur J. "Margaret." A Coloured Reproduction of the Drawing . . . . .	31	Stevens, Alfred. "Absence." A Tinted Reproduction of the Painting . . . . .	89
own, Helen Paxton. "Portrait of Mrs. Arthur." A Coloured Reproduction of the Water-Colour Drawing	245	Hartley, R. B. A., R. E., Alfred. "St. Ives Fishing Boats." A Tinted Reproduction of the Aquatint . . . . .	98	Taylor, Leonard Campbell. "Chess." A Coloured Reproduction of the Oil Painting . . . . .	ii
ot, J. B. C. "Study from the Nude." A Tinted Reproduction of the Painting	201	Hartley, R. B. A., R. E., Alfred. "St. Ives Harbour." A Tinted Reproduction of the Etching . . . . .	101	Taylor, Leonard Campbell. "The Canal." A Coloured Reproduction of the Oil Painting . . . . .	11
gnard, J. H. "L'Abandon." A Tinted Reproduction of the Oil Painting	91	Hartley, R. B. A., R. E., Alfred. "The Bridge." A Tinted Reproduction of the Aquatint . . . . .	105	Vandyck, Sir Anthony. "Queen Henrietta Maria." A Coloured Reproduction of the Oil Painting . . . . .	civ
gnard, J. H. "La Poursuite." A Tinted Reproduction of the Oil Painting	157	Hartley, R. B. A., R. E., Alfred. "Monte Grappa, North Italy." A Tinted Reproduction of the Aquatint . . . . .	109	Vinogradoff, Sergi. A Coloured Reproduction of a Russian War Fund Poster . . . . .	61
gnard, J. H. "L'Escalade," or "Le Rendez-vous." A Tinted Reproduction of the Oil Painting	159	Hartley, R. B. A., R. E., Alfred. "The Glade." A Coloured Reproduction of the Aquatint . . . . .	113	Watts, R. A., G. F. "The Creation of Eve." A Coloured Reproduction of the Oil Painting . . . . .	238
gnard, J. H. "Les Souvenirs." A Tinted Reproduction of the Oil Painting	161	Meugens, Sibyl. "The Green Jar," "Shadows." Coloured Reproductions of Two Oil Paintings . . . . .	131	Watts, R. A., G. F. "Denunciation." A Coloured Reproduction of the Oil Painting . . . . .	239
gnard, J. H. "L'Amant Couronné." A Tinted Reproduction of the Oil Painting	163			Whistler, James McNeill. "At the Piano." A Coloured Reproduction of the Painting	95
gnard, J. H. "L'Amour Poursuivante une Colombe" "L'Amour en Sentinelle."					

## BOOKS REVIEWED

PAGE	PAGE	PAGE			
ist's Sketch Book Series, The. Published by Messrs. A. and C. Black, London . . . . .	224	and Life. Edited by Professor W. P. Paterson . . . . .	224	Robins Pennell . . . . .	73
igan Portfolio of Lithographs. By Mr. Anthony R. Barker . . . . .	75	German Masters of Art. By Helen A. Dickinson (May) . . . . .	4	Photograms of the Year. Collected by Mr. Mortimer . . . . .	299
nini, and other Studies in the History of Art. By Richard Norton . . . . .	224	Glory of Belgium, The. Illustrations in Colour by W. L. Bruckman . . . . .	74	"Poster" Stamps. Designed by Mr. Frank Brangwyn, A. R. A. and Mr. Edmund Dulac . . . . .	75
urn, "The. Magazine of Edinburgh College of Art . . . . .	299	Heroes, The. By Charles Kingsley. Illustrated in Colour by Mr. W. Russell Flint . . . . .	151	Pottery: for Artists, Craftsmen and Teachers. By George J. Cox, A. R. C. A. . . . .	75
inese Pottery and Porcelain. By R. L. Hobson . . . . .	298	History of Painting in Italy, A. By J. A. Crowe and G. B. Cavalcaselle . . . . .	224	Rambles Around Old Boston. By Edwin M. Bacon, with Drawings by Lester G. Hornby . . . . .	4
oration in England, from 1660 to 1770. By Francis Lenyon . . . . .	150	Home Interiors. A Practical Work on Colour, Decoration and Furnishing. By R. Goulburn Lovell, A. R. I., B. A., M. S. A. "Kultur Cartoons." By Will Dyson . . . . .	151	Renaissance, The. By Count Gobineau . . . . .	150
iations and Patron Saints of English Churches. By Francis Bond, M.A. Nitti, Giuseppe L'Nome e l'Artista. By Vittorio Pica . . . . .	299	Le Livre d'Or des Peintres Exposants . . . . .	151	Southern India. Painted by Lady Lawley . . . . .	74
Real . . . . .	75	Michael Angelo. By W. R. Valentiner (May) . . . . .	4	Described by Mrs. F. E. Penny . . . . .	74
ture in England from 1660 to 1760. By Francis Lenyon . . . . .	223	Morse. Samuel F. B.: His Letters and Journals. Edited and supplemented by his son, Edward Lind Morse . . . . .	119	Tapestry Wearing in England from the Earliest Times to the end of the XVIII <sup>th</sup> Century. By W. G. Thompson . . . . .	223
erman Culture the Contribution of the German to Knowledge, Literature, Art,		Mystery of the Oriental Rug. By Dr. G. Griffin Lewis . . . . .	4	Third Annual Volume of the Walpole Society. Edited by Mr. A. I. Finberg . . . . .	225
		Our Philadelphia. Described by Elizabeth		Year's Art, The. Brought up to date by Mr. A. C. R. Carter . . . . .	151



"CHESS." FROM THE OIL PAINTING BY  
LEONARD CAMPBELL TAYLOR.



# The INTERNATIONAL • STUDIO •

VOL. LV. No. 217

*Copyright, 1915, by John Lane Company*

MARCH, 1915

## P HILADELPHIA'S HUNDRED AND TENTH ANNUAL BY W. H. DE B. NELSON

UNTIL the end of this month visitors to Penn's ancient city can see some four hundred paintings and two hundred pieces of statuary attractively arranged about the rotunda, transepts and galleries of the Academy. Philadelphia makes no attempt to conceal a very proper pride in possessing the oldest art institute and the oldest art traditions in America, and, consequently, every effort is made to ensure a successful yearly achievement by the display of all that is best. Though we willingly acclaim a great show of art, yet the most cursory or complete tour of the all too numerous galleries only confirms the opinion that Mr. John Trask's tireless pursuit of important canvases for the Panama Exposition has left a smaller field of selection. This and the fact that owing to the war so few Americans abroad have

been able to send their usual contributions. Look about as we may, we fail to see the usual salon pieces—big figure-work, big marines, interiors, animal paintings and great genre canvases. On all sides are 50 by 40 or 40 by 30 landscapes, most of which are old friends that have been seen in New York, Washington and elsewhere, along with a quantity of portraits, only a few of which are of striking quality. It is not to be inferred that the exhibition is not exceedingly interesting. The American artist yields to nobody in landscape painting optically observed, and here we have the key-note of the exhibition. The visitor who goes with a fresh eye, to whom all the pictures are hitherto unknown quantities, can assuredly come away rejoicing. Why must we forego animal subjects? True, W. Glackens gives us a vermillion dog by the seashore, J. T. Pearson has a hindquarter view of a farm horse, not to mention a large, defunct-looking rooster and some ill-nourished cattle wending their way despondently across a



PICNIC PARTY

BY GIFFORD BEAL



ENGLISH NURSE

BY MARTHA WALTER

culvert. Carton Moorepark is a great animal painter—greater, probably, than any American painter of to-day—but one looks in vain for a Moorepark to gladden a palate somewhat jaded by a surfeit of landscape and portrait. *Toujours perdrix* should be an absent note at an exhibition, but as long as names are regarded apart from paintings there will of necessity be a long list of recipe painters—painters of *réchauffés*, for whom a tender spot lingers in the hearts of the jury, and a tender place “on the line.” We see the same subject painted with the same palette continually; sometimes a tree may be lopped or a crowd added; it may be that a path may be rendered more tortuous or even a solid rock shifted a foot or two from its previous site in the canvas. One well-known artist varies his subject only by the size of his sky or by the length of his purple shadows. And yet these ubiquitous pictures gaze at us serenely, with a *j'y suis j'y reste* complacency that is positively baffling. No wonder an observant young lady from California, in looking round an exhibition—in New York, *not* in Philadelphia—remarked, as

she shrugged a pair of graceful shoulders, “saccharine futility!”

The remarkable contribution of W. M. Chase, entitled *Portrait: Mrs. Eldridge R. Johnson*, has painter-like quality in a most marked degree. It has all the dash and spirit of work by a young man with the experience and restraint of a veteran. Textures are handled in a skilful manner. Tones and harmonies are an incessant joy, while the masses are grouped and held as only a great master could conceive. That splurge of light upon the screen haunts the memory! Some fault of construction shows the sitter to be not properly seated in the chair; in all other respects this portrait is a masterpiece and shows W. M. Chase at his very best. Irving R. Wiles has a sketchy but excellent canvas, called *Laughing Girl*, while Alice Stoddard is represented by a blue-eyed, blue-shirted youngster with a nice shock of hair of the type best known as “carrots”—to hold the mirror to nature or to offset the shirt. *Quien sabe?*—it is somewhat Henriquesque, full of merit, simply and solidly painted, and the hands well studied. Josephine

*Philadelphia's Hundred and Tenth Annual*



AN ACTRESS AS CLEOPATRA

BY ARTHUR B. CARLES

Paddock is fresh and entertaining as usual, but for unfathomable causes has been skied. E. W. Redfield has four splendid canvases, while Dougherty and Scofield are content with one apiece, excellent in their way, but not of their biggest and best.

Why such a picture as *1875* should be singled out

for distinction as against, for instance, a neighbouring canvas by Frank W. Benson, *The Seamstress*, is one of those riddles of the universe which the most seasoned gallery-goer fails to solve. *1875* represents a girl in unsightly Victorian costume of a vivid and coppery green, balancing her finger-tips upon a shiny table, surrounded by an

## Philadelphia's Hundred and Tenth Annual



SPIREA AND SINGLE DAHLIAS

BY HOWARD GARDNER CUSHING

arm-chair, jewel casket, parasol, vase, Chinese statuette, trinket cupboard, etc., etc. Everything meticulously arranged and painted with all the abandon of miniature painting! *Quo vadimus?*

Marie Keller is a strong portrait painter of the Munich School type. Her picture of Emily Dohme shows an engaging little maid with Gretchen locks, in a pastoral background, very entertainingly painted, both in colour and design. William Ritschel gives us a splendid panorama of rock-bound sea with the advance of the evening tide, also a morning seascape, both from Carmel, California. The latter is the bigger idea, but loses much of its sur-

but time will give him the right balance and, after all, we prefer Goya to Guido Reni. An excellent



BILLY

BY ALBERT LAESSE

light by its very purple neighbours. Frederick Waugh proves once more his eminent position as a great marine painter with his picture, *The Head Sea*, where Atlantic rollers are moving onward with the relentless-ness of fate; you feel the weight and depth of the water and look below the surface. A little painting by Morris Molarsky is a delightful Spanish subject, showing a young woman in a doorway in expectant attitude. Draughtsmanship, colour and design combine to rescue a conventional subject from neglect, and to convert it into one of the important pictures of the exhibition. Hayley Lever is entering into his kingdom at last, and making a very triumphant entry, too. The Carnegie medal which fell to him in New York this winter is the thin edge of the wedge. His St. Ives canvases are brimful of style, good colour and vitality. Sometimes in his horror of prettiness he is apt to be a little brutal and negligent in construction,



SNOWSTORM

BY EDWARD W. REDFIELD



MOTHER AND CHILD

BY MARY CASSATT

## Philadelphia's Hundred and Tenth Annual

canvas loaned by Dr. Woodward, representing the artist's wife, Mrs. George Sauter, silhouetted in shadow against the studio door. The other figure, by the way, is Mrs. Richard Galsworthy.

Cecilia Beaux shows a large canvas which would be interesting alone for the fact that it portrays Mr. Lewis, the president of the Academy, and his young son. Besides being an entertaining family chronicle, the picture is a fine composition, the light and shade nicely balanced. The pose of Mr.

Very delicate in colour and delightful in its design of the repeated circle is a little group of refugees at a landing stage, by Joseph L. Weyrich. It is unconventional and entertaining to a degree.

Gifford Beal's decorative picnic painting is an excellent note to the exhibition, which is so deficient this year in such compositions. The frieze of figures is a joyous rendering of white-clad women and children, with an offset of black coats to perfect the harmony. The picture is full of life, rich colour and atmosphere, and would make a fine mural decoration. A clever young artist who compels attention is Arthur B. Carles, who has a quartette of forceful paintings to his credit. His *Cleopatra* is a fine rendering without accessories of the sensuous East. Curtain and jewels give all the local colour requisite to compose the portrait. The treatment of the arms and hands shows Carles to be original and individual. His nude attracts attention by its good draughtsmanship, but he has painted dead flesh—some days dead. *Mother and Child*, by Mary Cassatt, is one of the very best numbers on view. Robert Henri shows three studies from his recent trip to California, of which his *Sylvester*, a negro boy, is the best; the colour is luscious and the head marvellously constructed. *English Nurse*, by Martha Walter, is an excellent picture, in her bold and breezy style, and certainly deserves to be in the best gallery.

Gertrude Fiske presents an excellent design in figure work called *Job's Tears*; it is luminous in the extreme, while the beads make stunning little dark dashes of colour against the figure of the girl in light raiment. George Oberteuffer has a good painting of Notre Dame, the scale being well felt. Charles Hopkinson well deserved his medal, with his winter-clad maid against a snowy background. His textures are well explained in terms of paint. Lydia Field Emmet is less successful with a little lady named *Patricia*, who, regard her as you will, is tumbling down; the picture, too, is out of scale, which might also be said of Alice Mumford Roberts' unsportsmanlike-looking *Polo Player*. There is nothing in this young man to suggest Meadowbrook or Hurlingham, but rather a youth unaccustomed to riding, but fond of fancy dress and not afraid to hire a costume. *The Morning Mist*, by Daniel Garber, is the best of many good paintings from his hand that we have seen and admired from time to time. Want of space unfortunately precludes mention of many good offerings both in the flat and in the round.



PORTRAIT: DR. JAMES TYSON

BY SAMUEL MURRAY

Lewis, who stands beside his seated son, is rather too "stiff and starch." A better effect might have been obtained by a less military posture. Adolphe Borie has two portraits, one a half-length portrait of Paul P. Crét, the flesh-tones carrying well against a very dark background. Fred G. Carpenter's *The Convalescent* is a capital painting, but loses much from its inartistic frame.



PORTRAIT: LA DONNA MI-VELATA  
BY PHILIP L. HALE



A BAS-RELIEF



BY EDMOND T. QUINN

## EDMOND T. QUINN: SCULPTOR

BY ALBERT STERNER

**E**IN THIS age of quickly changing fads and fashions, Art has not been left by the wayside. Constantly, during the last decade, there have appeared cliques of men forming and developing ephemeral cults or movements. These travellers, weary of the long and toilsome march along the high-roads of art, very often find more immediate gains, and sometimes more publicity, along the dim by-paths, performing some stunt or other whose main aim shall be to *épater* the public.

The fewest are still willing to march on faithfully—if slowly!

The psychologic basis of almost every great work of art has been the frank envisagement and unaffected treatment of some simple subject matter—mate-

rial that has been used from time immemorial—bounded only by the natural personality, intelligence and craftsmanship of the artist.

It is only from this standpoint and only by such treatment that any legitimate originality may be even hoped for—and surely predestined to failure is that work of art which is gone upon with a straining after something new.

Consciousness and unconsciousness are closely linked in every process and stage of a work of art. And to-day, in view of the vast amount of art that has become ours through the means of modern reproduction, it requires superhuman honesty to remain personal and unaffected in any performance.

Mr. Edmond T. Quinn's work is, besides all its other qualities, eminently unaffected. It is this attribute of his work — this lack of straining and the power of being subjective



ASPIRATION

BY EDMOND T. QUINN



PORTRAIT OF ALLAN POLLOCK  
BY EDMOND T. QUINN

## Edmond T. Quinn: Sculptor



CATHERINE, DAUGHTER OF  
PHILLIP RICHARDSON, ARCHITECT

BY EDMOND T.  
QUINN

rather than objective in the carrying out of it—that earned for him the honour of being given in competition with seven other sculptors the Booth Memorial Statue, to be placed in Gramercy Park by the Players Club. In the small model he presented are embodied the grace, tenderness, earnestness and refined passion of the great actor represented. There is an intense yet quiet reserve in the pose—a hesitance pictorially well realized, which was perhaps indicative of the man Booth in life, as of the player in the immortal part of Hamlet.

Quinn's well-known bust of Edgar Allan Poe is a complete, vital rendition of the fantastic poet, and has, like the Booth figure, modelled into it the pathetic sadness and *Weltschmerz* which were the actuating motive of the poet's work and being. There is a convincing veracity in this head, the more remarkable when one realizes that a few poor photographs were the only facts upon which Mr. Quinn could depend.

Great picturesqueness has been attained in the bust of Allan Pollock, the actor, despite the convention of modern coat and waistcoat, and the slight lean forward and droop of the fine head is intimately characteristic of the young actor.

In his undraped figures there is again the enigmatic tendency, which, beyond the craftsman, suggests the poet—the artist with sympathy; and, although in all his work Mr. Quinn follows the traditional path, we find a very personal note in the

primal, untortured gestures and the relaxed droop of the figure. This is very apparent in the nude here shown, which is very beautifully modelled and replete with rhythm.

In the bust of Mr. Francis Wilson all the alert, intelligent, inherent humour of that well-known actor has been used admirably as a motive for a striking character study.

Essentially concerned with the human note, Mr. Quinn naturally finds much of his subject matter in portraiture, and the straightforwardness and simplicity both in conception and execution cannot fail to strike one in this important side of his work.

It is perhaps most difficult to write intelligently of something that is so essentially for the eye as sculpture—so that the reproductions must be more eloquent than these words—more especially is it



NUDE

BY EDMOND T. QUINN

## *Edmond T. Quinn: Sculptor*

difficult to make any generalisations about Mr. Quinn's work. He has gone on developing the technique of his craft with conscientiousness, and we find each successive piece of work from his hand bearing the results of that study. There is no doubt that he can and will go on in his artistic development, for he is still a young man.

Mr. Quinn is an American of Irish parentage. He studied at the Philadelphia Academy of Fine Arts under Thomas Eakins, and in France with the sculptor Ingalbert. Among the many commissions which have been entrusted to Mr. Quinn may be mentioned:

John Howard, portrait statue, Williamsport, Pa.  
Reliefs on battle monument at King's Mountain, S. C.

Statue of Zoroaster, Brooklyn Institute.  
Swanstrom Memorial, Borough Hall, Brooklyn.  
Decorations on Pittsburg Athletic Club.  
Busts of Edwin Markham, Francis Wilson,  
Albert Sterner, Miss Donez Halstead and C. H.  
Chavant.



WINNING MODEL OF EDWIN BOOTH  
IN THE PLAYERS CLUB (N. Y.)  
COMPETITION

BY EDMOND T.  
QUINN



PORTRAIT OF  
FRANCIS WILSON

BY EDMOND T.  
QUINN

## ALLIED ARTISTS OF AMERICA

ARRANGEMENTS have been made to hold its Second Annual Exhibition at the American Fine Arts Society, 215 West Fifty-seventh Street, New York City, on or about May 1.

Recently there has been much discussion on the subject of public exhibition. Those institutions who send forth a general invitation to contribute work to their annuals, subject to jury, and specially invite so many exempted works that only a few of those submitted can be accepted, have been very generally condemned. Then there is the group idea, which method has many advocates.

The Allied Artists of America, being a young organization with no traditions, proposes to experiment in the hope of determining what will ensure the best and most representative exhibition.

Last year the new Society made its first appearance at the Municipal Gallery in Irving Place.



Exhibited Paris Salon, 1911

VENETIAN MARKET

BY OSSIP L. LINDE

## A DISTINGUISHED ARTIST: OSSIP L. LINDE BY W. H. DE B. NELSON

DISTINGUISHED must not for a moment be confounded with famous. Only time can confer that attribute, and even then its verdicts are constantly upset. Artists who have long mouldered in unwept graves are suddenly discovered and acclaimed, while reputations that have outlived generations, nay, centuries, all at once lie withered and blasted in the dust of the public's scorn. But whilst the Goddess of Fame is sounding true or false notes from a golden trumpet, we can permit ourselves to apply the term distinguished in a case where distinction is the very envelope of the man and permeates his paintings, just as surely as it is discernible in his appearance, speech, clothes and slightest action. Distinction and an inherent love of beauty are his ideals, and one recognizes them in every canvas that he paints.

Advisedly we have called him a distinguished artist and not a distinguished painter. Painting happens to be the particular form in which he expresses himself, but it is merely a phase of his nature which he chances to have selected for publicity, just as a man may have hundreds of books reposing on his shelves and but one volume spread open upon the table. To such an artist any limits of achievement in adding to the beauty of life would be an absurdity. To plan a garden landscape, model a figure of Justice, conceive a summer frock or construct a set of ivory chessmen would be accounted merely problems requiring more or less thought—they would present no difficulties beyond the actual labour employed.

Born in Russia, but for many years a naturalized American, Linde could draw and model at an age when most children are wrestling with their multiplication tables. His earliest recollections go back to the time when he painted panoramas of the Russo-Turkish War. These were committed to



*Owned by Art Museum, Oakland, California*  
MENDING THE NETS

BY OSSIP L. LINDE



*Owned by Martin A. Ryerson, Esq.*  
AT THE OLD BRIDGE, BRUGES

BY OSSIP L. LINDE



PASSING CLOUDS, CONNECTICUT

BY OSSIP L. LINDE

long strips of paper attached to reels, so that they could be wound and unwound to an appreciative band of youngsters with a mild passion for art and a predilection for military buttons which passed as currency, every button having a specially graded value. Thus, a plain button would have to line up with at least five others before it attained to the exchange value of a button stamped with an eagle. While the lad was amassing a fortune in buttons by the sale of panoramas and statuettes of soldiers and peasants hacked out of soft stone, the day was not so far distant that he would be climbing the broad stairs leading neither to fame nor fortune, but to the reception at the Elysée which the President of France accords at stated intervals to those who have distinguished themselves in the arts and sciences. But we are anticipating.

Generations of culture but a lack of worldly goods were young Linde's lot, and he soon realized the necessity of breaking from the pleasant bonds of idealism and entering upon a commercial life best fitted to prepare him for the only career possible—the career of an artist. Lithography in a Russian house and then in Chicago claimed seventeen years of his life, but never weaned him from his fixed resolve to be an artist. The moment that he could shake off his shackles Linde hastened to

Paris, where he studied incessantly, the while wandering about Europe, drawing, studying and haunting the galleries. The first time he used colour was at Bruges. A fellow-student felt encumbered by his oil box and threatened to cast it to the winds or sell it to a Jew. To save such a catastrophe Linde produced the requisite number of francs, and sat boldly in the market-place before a big canvas. This was in 1902 and, strange to relate, his very first essay in oils was accepted, well hung, and for eight consecutive years the same consideration was shown to every canvas submitted to the Salon, only that on one occasion, in 1910, he received the gold medal, thus causing him to climb the Elysée stairs as already mentioned.

This young artist, for he is still young, may rightly be called the eulogist of Bruges and of Venice, for these ancient cities have reacted upon him with such persuasive force that he seems to tell their tale and weave their glamour into every bridge, stone or cottage that he depicts. His colour is luscious but restrained, his technique free and unfatigued. If his painting ever presents



Exhibited Paris Salon, 1906

A CHARCOAL AND TEMPERA SKETCH

BY OSSIP L. LINDE

MOONLIGHT, BRUGES  
BY OSSIP L. LINDE

*Exhibited Paris Salon, 1913*



difficulties, it is never betrayed in the working; scumbling and scraping, loading and unloading, are processes that never obtrude. His love and reverence for the Venetians and the Old Masters generally is very apparent in his work; it makes a happy link with his thoroughly modern outlook. It is the perfect balance between these ideals which lends an unusual charm to subjects which in most hands become imitative or hackneyed. Added to gem-like quality of colour, his shadows are luminous, his figures well drawn and modelled, his houses solidly painted.

Doubly ennobled, both by birth and by art, Linde wooed and won a Canadian lady, daughter of Margaret Carey, a direct descendant of Margaret Roper, who became the wife of that famous Englishman, Sir Thomas More. In his self-planned home at Westport, Connecticut, surrounded by beautiful objects of art collected during many years in Europe, they live a truly artistic and harmonious life, to which a little boy and girl contribute largely. From such sources one has a right to expect and demand good art.

Bruges and Venice rank high among "over-painted" cities. Linde, however, expresses them in his own individual manner.

## C LAY INDUSTRIES AT THE NEWARK MUSEUM

AN EXHIBITION of the clay industries of New Jersey is now being gathered by the Newark Museum Association. It opened in February for six weeks. For undertaking this prodigious task too much praise cannot be lavished upon all concerned.

It is the most ambitious work the Association has yet undertaken—ambitious in extent, for it shows in outline the whole range of the clay industries, and ambitious also because it is, as far as can be learned, the first of its kind undertaken by a museum.

"We are going to take up an Industry and make an Art Exhibition of it," explained one of the Museum officials. "A museum can so house, display and explain an industry as to lend to it a certain dignity and bring it all within the field of art. And every industry is, after all, an art in practice, an art applied."

"In Germany the Werkbund, a union of artists, artisans and sellers of goods, has done a similar

thing in a small way for years. It has brought together the significant products of an industry or craft—such as wall-paper making, textile weaving and iron working—grouped it about a central idea, and fully and carefully labelled it. The resulting exhibit is sent in turn to many cities in which the particular industry it exploits is fully represented.

"If our New Jersey Clay Industries Exhibition is as successful as it now promises to be we believe that other cities will wish to have the opportunity to borrow and display it before it is distributed. We also believe that success in this new line of museum activity will make it easy to treat other industries—some local to Newark, some State-wide—in a similar manner."

The clay industries were chosen for this exhibition partly because of New Jersey's prominence in these manufactures (she is second in the value of her pottery products in the Union, their total going up toward the twenty-million mark in late years) and partly because the clay and brick industries are so scattered from the north to the extreme south end of the State that through them a wide interest can be attracted to the museum's educational-commercial efforts.

Manufacturers of brick, hollow tile, drain pipe, sanitary and electrical wares, as well as the makers of architectural terra-cotta, fine and common china, tiles and decorative pottery, have signified their interest in the exhibit, and their willingness to help to make it a success.

The co-operation of the women's clubs of the State has been secured to assist in bringing together an historical section of the exhibition, to include pottery and porcelain made in New Jersey before 1876. To aid in collecting these historical pieces intelligently, the Museum Association is sending to all clubs and many individuals throughout the State a pamphlet containing Dr. E. A. Barber's discussion of the work of New Jersey kilns up to 1876, as it occurs in his book, "Pottery and Porcelain of the United States," with illustrations of the marks of potters. All the pieces collected in Newark will be authenticated by Dr. Barber, who is conceded to be the leading authority on American pottery.

This is the first effort made within the State to bring together a collection of pottery and china of local making, and the Museum Association hopes that it may be the beginning of a keen and helpful local interest in the work of former potters, as well as those of to-day.

## What Tale does this Tapestry Tell?

# WHAT TALE DOES THIS TAPESTRY TELL? BY JOHN FREDERICK LEWIS

*Editor's Note:—A friendly controversy has been raised between Mr. Lewis, President of the Pennsylvania Academy, on the one side and Mr. Charles de Kay on the other as to the description of a piece of tapestry, reproduction of which appeared in our January number of last year. We regret that space has only permitted us to reproduce a few of the illustrations Mr. Lewis kindly provided in support of his argument.*

IT IS a source of gratification to me that I am not alone in concluding that the tapestry which you published in your January, 1914, number represents King David and Bath-sheba, the wife of Uriah the Hittite. Mr. de Kay so admits and there is strength in numbers. In fact, I do not well see how any one acquainted with the history of mediæval art could reach any other conclusion, and I fancy that he must be quite alone in his fantastic theory that the tapestry has some romantic meaning and not that which is plainly woven upon its face.

The reason that almost all mediæval pictures are religious is not due to Mr. de Kay's novel but mistaken idea that churches were more substantial than castles and that pictures preserved in the former, therefore, outlasted those in the latter, but simply because religion was the ruling spirit of the times and devotion was its chief expression.

There is nothing unusual in the fact that the artist weaver has dressed his figures "after the

French fashions of the fifteenth century." The mediæval artist usually gave his pictures contemporary settings. The clothing, the armour and the houses are those the artist saw and knew, and every student of the middle ages finds in this fact the chief charm of mediæval work. As Mrs. Jamieson puts it in her "Sacred and Legendary Art":

"Our ancestors were not particular in drawing that strong line of demarcation between the classical, Jewish and Christian periods of history that we do. They saw only Christendom everywhere. They regarded the past only in relation to Christianity. Their work is not really an anachronism, because their aim is not to paint history but religion with the spirit of devotion in a language the public could read."

Here, for example, is an *Annunciation* by a Dutch artist of the fifteenth century. It is a capital letter O taken from a choral or psalter. The scene is laid in a typical room of the time, with contemporary furniture and accessories.

This illustration and others I shall cite are from my own modest library, beyond whose walls I have not even investigated.

Mr. de Kay complains "that there is not one symbol to suggest Palestine or the Jews." He is mistaken in this, because the architecture of the fountain, with its slender columns and canopy or dome are evidently an effort to suggest the Orient, but even if there were in the tapestry no Oriental suggestion, such absence would confirm rather than disprove my conclusion, because the mediæval artist rarely adopted any but local and contemporary surroundings. I do not mean that a diligent search might not discover Scriptural subjects depicted by mediæval artists who have added suggestions of the Orient, but I do assert that such examples form but an insignificant percentage of the total mediæval work remaining.

Here is a *Lamentation of David*, from a manuscript book of Latin prayers in the Soanean Library. The artist has represented the chamber of a person of quality of the fifteenth century. The bed, with its ample hangings, the chandelier, the faldstool, the draped table, the basin and ewer, and even the nails on the door and the curtains at



AN ANNUNCIATION—15TH CENTURY

## What Tale does this Tapestry Tell?



DAVID PLAVING THE TINTINNABULUM

the window were contemporary with the artist.

Here we have *David Playing the Tintinnabulum*. This is from a French Book of Hours of the late fourteenth century, and shows David behind a Gothic screen, seated upon a Gothic stool, playing a Gothic musical instrument.

Again, *David Kneeling in Prayer* is the work of an Italian artist of the school of Giulio Clovio, found in a Book of Hours written on parchment, with the calendar in French. An inscription at the end of the book says that it was written in the Noble House and Abbey of Saint Armand in the year of grace 1537, at the request of Maistre François du Guelin. It was probably for a member of the Orleans family, as the Orleans arms occur at the foot of many pages. The artist has represented David in the clothing of the time, and has shown us a portrait of the noble patron for whom the book was written.

Nor is it any argument against the undoubted meaning of the tapestry that the artist does not depict the Orient alone. That "there is no turban to be seen" and hence no David, as Mr. de Kay urges, is really quite amusing.

The mediæval artists represented David as a *king*, and the king the public then knew wore a crown (not a turban) and ermine, and hence David was so represented, though it can safely be assumed that he never really wore ermine and that in the hot climate of Palestine no person else did, nor probably ever heard of the beast.

Consider *David Being Offered the Crown*. He is shown with ermine and with a crown on his head, although the youth is kneeling to *offer* a crown to

him, and though David, when the offer was made, had never worn one. In the same scene is shown the youth being executed for his temerity. This is from a Latin Bible (Royal Manuscript in the British Museum, I, E 9), written and illuminated in the early part of the fifteenth century.

Here is *David Playing upon the Harp*, with crown and ermine as usual, painted by an Italian artist the early part of the fifteenth century. It is a capital letter B taken from a missal or psalter.

We have *David Praying*, from a Book of Hours, "Ad Usum Gallicanum," written in bold Gothic and illuminated by a French artist the early part of the fifteenth century. Note the French architecture of the room and the diamond panes of glass in the windows.

The crown, not the turban, was so essential to the picture of David that here is a Norman artist who in the latter part of the fourteenth century has shown us David doing some bathing on his own account. He wears the crown *while in the water*, and the harp, which is left on the bank, made sure that the mediæval reader would not mistake.



DAVID KNEELING IN PRAVER

## What Tale does this Tapestry Tell?

That the figures shown in the tapestry are clothed is due to the fact that probably every figure is intended as a portrait. They are given the clothes they wear—not turbans—and there is no authority in the Bible for imagining that Bath-sheba was naked when David saw her. The Bible says: "He saw a woman washing herself." The mediæval artists sometimes represented Bath-sheba naked and sometimes clothed. The subject was frequently represented; and I believe in a great many, if not in the majority of instances, she was shown partly clothed; and this is so in early manuscript books of devotion and especially in the first printed Books of Hours and printed Bibles. For example, in Martin Luther's Bible, as published by Hans Lufft (1557), Bath-sheba is seen *fully clothed*, by the side of a brook, washing her feet. A Norman castle is in the background.

In Queen Mary's Psalter (Royal Manuscript 2 B VII) Bath-sheba is clothed, while David is in an English castle of the late thirteenth century!

The artist who designed the tapestry which is the subject of this article, clothed Bath-sheba because of the manifest improbability of exhibiting a naked portrait.

Mr. de Kay points out that there are "no soldiers" shown in the tapestry and that the crowned figure is not David. Well, I can only say that,



DAVID PLAYING ON THE HARP

according to the Bible, David at the time had "sent Joab" and the soldiers to battle, while he "tarried still at Jerusalem." David needed no soldiers to help him watch a woman wash herself. Mr. de Kay points out that David has no "harp." He needed none while engaged in the occupation represented. He probably wanted to see rather than be seen or heard. He was not serenading Bath-sheba but *watching her wash*. The mediæval artist often showed David with a harp, it is true, but this was because David was ecclesiastically most noted for "praising the Lord with psalms." When the artist represented him in other occupations, in battle, for instance, the harp was left out, and it is hardly to be expected that the artist would draw David with a *harp* while watching a woman wash.

There is, for example, *David Praying*, German work of the late fifteenth century. He has the crown and ermine but no harp. The reason he is so represented is because he is *praying*, not singing.

There is also *David Praying*, the work of a French artist of the early fifteenth century, taken from a dainty little Book of Hours formerly belonging to Queen Joanna, the daughter of Charles the Bad, and who first married the Duke of Brittany and afterward Henry IV of England. Note in the background the building in the French style of the fifteenth century. There is no harp, because David is *praying*.

Mr. de Kay further points out that if the tapestry represented David and Bath-sheba, the king "would have been on the roof of his palace, as the Bible says." I cannot well understand how he can advance this argument, because rare, indeed,



LAMENTATION OF DAVID

## What Tale does this Tapestry Tell?



FROM A BOOK OF HOURS

must be the picture of David and Bath-sheba which shows the king on the *roof*. The mediæval artist had never seen the roof of an Oriental house, flat, parapetted and the resort of the household "in eventide," which was the hour when David saw Bath-sheba. Mediæval (European) roofs were *steep and impossible to walk upon*, and hence the mediæval artist almost invariably shows David looking out of an upper window or out of a porch or balcony. In the background of the tapestry there is shown, interestingly enough, the roof of a mediæval house, and it may be taken as some expression by the artist as to why it was impossible for him to represent David walking upon a roof. The roof is shown between the canopy of the fountain and the column of the porch that David is on. A typical mediæval housetop may be seen in Dürer's well-known print of the *Prodigal among the Swine*. In fact, I have seen many pictures of David and Bath-sheba, but I do not recall any wherein the artist has put David upon the roof of a mediæval house.

Here is an interesting illustration from a Book of Hours, written and illuminated in Normandy by a French artist of the early fifteenth century. It shows David looking out of a balcony at Bath-sheba washing herself. Upon the opposite page is *David Singing a Song of Lamentation*. Note the Norman castle which David lives in and the Norman bathtub which Bath-sheba is using, the Norman clothing of her attendants, and even her Norman shoes.

The design of this *David and Bath-sheba* is followed in many of the Books of Hours printed in Paris before and after 1500. For example, I cite a Book of Hours printed by Simon Vostre in Paris in 1498. David is looking out of the window of a Gothic building—not from the roof. In a Book of Hours printed by Kerver in Paris in 1514, David is looking out of the window of a fifteenth-century castle—not from the roof.

In the tapestry the scene is laid "at eventide." Bath-sheba is *washing*. There are two attendants with *towels*—not very romantic articles.

David wears a *crown*, is clothed with *ermine* and holds a sceptre. He is *leering* at Bath-sheba with manifest desire. The old lady to his right seems to have noticed his actions and is shown as if dissuading him from sin. He has sent his *messenger*, who is in the act of speaking to Bath-sheba, and finally David is shown in the conventional way adopted by the mediæval artist, and which has descended to our own times in the king of hearts of the euchre pack.

Almost all Scriptural characters were given conventional portraits in the middle ages. They had been represented by artists conventionally for generations, and upon this convention the Church set her approval, and seldom indeed, therefore, do we find an artist hardy enough to break away from David's well-known portrait. Here is the face of David shown in the conventional way by a French artist of the late fourteenth century. It is from a "Life of the Virgin," written and illuminated upon vellum.

There is *David Singing a Song of Penitence*, from a Book of Hours written in Normandy in the late fifteenth century, being Manuscript 131 of the Fitzwilliam Museum, as catalogued by James in 1895.

Look now upon *all of the other representations of David*, as given above, and it will be seen at once that the crowned and ermine figure in the tapestry is the conventional David that we find everywhere in mediæval pictures. It is David himself.

## *The Architectural League of New York*



GEORGE WASHINGTON MEMORIAL AUDITORIUM

ARCHITECTS, MESSRS. TRACY & SWARTWOUT

### **T**HE ARCHITECTURAL LEAGUE OF NEW YORK BY J. WILLIAM FOSDICK

THIS is the one vital exhibition of the year covering practically the whole field of artistic expression as related to architecture.

In scanning the Vanderbilt Gallery, which is devoted to architecture, one is inclined to conclude that the public has demanded even here a "picture show." Plans, elevations and details seem to have been superseded by photographs, very artistic perspectives and models. These photographs stimulate in the layman a desire to possess just such architecture, hence the architects, who are also men of business, have thought wisely.

A glance at the central exhibits of the four walls demonstrates that the classic spirit still dominates our great public monuments; and why not, when we remember a municipal building in Munich and a few other untrammelled expressions of "new architecture" scattered over Europe.

A public monument must stand forever, hence our architects are wise in adopting the big, simple forms supplied by an age of perfect poise, proportion and restraint.

The place of honour in the Vanderbilt Gallery is occupied by an elaborate perspective rendering, by Messrs. Tracy & Swartwout, of the George Washington Memorial Auditorium, to be erected in Washington, D. C. With its imposing columned façade concealing an auditorium covering some 38,500 square feet, it will form a worthy monument to the "father of his country."

Another classic memorial is the amphitheatre to be erected at Arlington, Va., from the designs of Messrs. Carrère & Hastings, while a third is

seen in the Monumental Art Museum which has been created by Messrs. McKim, Mead & White for the city of Minneapolis.

Photographs are shown of the Morgan memorial by Messrs. La Farge & Morris, and of the new Wall Street offices of J. P. Morgan & Co. by Trowbridge & Livingston.

The Dominican Fathers desired a structure suitable for their monastic work, which Bertram Goodhue has realized in his admirable designs for the Church of St. Vincent Ferrer, to be built at Lexington Avenue and Fifty-third Street.

Messrs. Trowbridge & Livingston exhibit designs for the memorial building to women of the Civil War which will be erected in Washington, and Mr. Clipston Sturgis a chaste, well-adapted memorial tablet for the Boston Common.

From the atelier of Palmer, Hornbostle & Jones is sent an elaborate rendering of the Wilmington Public Buildings. There are photographs of Grosvenor Atterbury's excellent restorations at the New York City Hall, as well as a unique country residence and a group of the Sage Foundation buildings at Forest Hills.

Beautiful and convincing photographs are shown of numerous country homes. We note particularly one designed by Mr. Charles A. Platt for William Farnestock, Esq., and Harry Lindeberg's country home for Mr. Patterson.

A huge decoration somewhat in the spirit of the wall papers of a century ago is exhibited by Messrs. Hewlitt & Basing, architects. By a system of stencilling these decorations may be reproduced indefinitely.

The record of F. Hopkinson Smith's recent visit to England and the Continent is shown in a dozen of his charcoal sketches.

## The Architectural League of New York

Charles L. Berg exhibits an elaborate model of a large country residence designed for Mrs. H. H. Seaver. Other models of residences in process of construction are shown by Messrs. Peabody, Wilson & Brown, W. Knowles and Gustave Steinback. Suggestive of the manner in which our architects are creating ideals in foreign climates are the group of buildings by Messrs. Murphy & Dana for Yale-in-China and St. Paul's College in Tokio, Japan. The most important educational building for New York City in the League Exhibition is the Regis High School, built by the Boston architects, Maginnis & Walsh.

ties in his panels, which were done from start to finish by the artist's own hand.

The studies of various painters for the great decorations now in place at the Panama Exposition form the chief interest of the South Gallery. The *modus operandi* in the creation of great mural paintings is rarely the same with our masters of decoration. There are those whose preliminary studies are carefully elaborated works of themselves. There are others, however, whose methods are more direct, whose first compositions are mere impressions which give but a hint of what is to follow; hence the injustice of drawing



DECORATION FOR THE SOUTHERN ADMINISTRATION BUILDING

BY FRANK P. FAIRBANKS

It is regrettable that photographs only are shown of the mural decorations recently placed by Edwin H. Blashfield in the Morss Mansion at Boston, for they represent the culmination of a type of mural painting in America—a phase of painting calling for a refined subtle sense of line and types, with a beautiful harmonious color arrangement. This school of mural painting draws much inspiration from the masters of Lombardy, whose work, if less robust than that of the Colossus of the Sistine, possesses a charm of sentiment and color quite its own. Carried out with types and methods wholly his own, Mr. Blashfield shows these same desirable quali-

conclusions as to the relative excellence of the completed decorations from these more or less tentative sketches.

W. de Leftwich Dodge has created his chief work in a masterful way. In these elaborate compositions he has shown more than ever before a commendable restraint in the use of his great decorative masses, thus giving necessary poise to such titanic compositions.

In quite a different vein, Frank Vincent Du Mond's panels are equally interesting. The history and allegory of the West is carried out with a fine appreciation of line and broad massing, with the sensitive imaginative quality which character-

## The Architectural League of New York

izes this painter's work. We feel quite sure that they are in keeping with their environment, the first point to be scored in a mural decoration.

Milton Bancroft exhibits a series of carefully composed studies for the Court of the Seasons, while Childe Hassam shows a colourful sketch for one of a series of lunettes now in place. Edward Simmons' preliminary study is too tentative for a just criticism, and Robert Reid shows a series of panels for a dome which are somewhat involved in design but very beautiful in colour.

The east wall of this gallery is dominated by a pentaptych of painted panels on wood by J. William Fosdick, illustrative of the life of Joan of Arc.

Robert Chanler exhibits a large panel executed in his own process of lacquer work. A very handsome section of wall decoration is that of Barry Faulkner, who has called into use oriental methods of massing colour and gold with the intimate sense of the true craftsman. Thomas Watson Ball shows an admirable set of mediæval panels for a baptismal font.

W. T. Benda's sections of a frieze, *The Oriental Dance* and *The Modern Dance*, while excellent drawings of themselves, are possibly more illustrative than decorative. A mediæval choristers triptych by Taber Sears is tonally beautiful, fine in spirit and good in composition.

Frances W. Vreeland exhibits a study of wall decorations for the Washington High School, and Bert G. Phillips a lunette, *Hospitality*, a thoroughly decorative arrangement of Indian life.

Ralph M. Calder exhibits the elaborately decorative loggia of the art gallery in the home of Mr. Thomas F. Ryan, and Hugo Ballin a sketch for an end wall in a church vestry.

Leon V. Solon's study for a faience wall is as consistently worked out in the spirit of the primitives as are Alexander Bonnano's fine ceiling studies in that of Tiepolo.

Designs for wall decorations by Mina Lay exhibit a thorough knowledge of the restrictions demanded by this method of design. Frank P. Fairbanks' large decoration for the Southern Administration Building shows negro cotton gatherers in the field surrounded by great masses of cotton bales.

A decorative panel of inlaid woods by Frank Brangwyn is characteristically vigorous in composition. Francis Newton exhibits a series of decorations for the residence of J. D. Rockefeller, Jr. For the decoration of a summer home nothing



A FOUNTAIN DESIGN

BY A. A. WEINMAN

could be more charming than Arthur Crisp's overmantel panel, with its refined play of colour.

William Laurel Harris has demonstrated his facility of expression with various mediums in his decorative panels and frames.

Nicola d'Ascenzo is represented by several studies for stained glass, while admirable decorative designs, also for glass, are shown by William Willett, Annie Lee Willett and Mrs. Parrish.

New Canaan, Connecticut, is to have a well-composed decoration by Charles E. Hubbell. Leon V. Solon's ecclesiastical decorations in faience must be mentioned, as well as Clement Heaton's designs for five windows to be placed in a Swiss church. Robert K. Ryland exhibits a design for an over-mantel, entitled, *The Nymph of the Pool*. Louis Valiant's panel of well-balanced vine and child forms is essentially decorative.

When an average easel painter gazes at the colossal projects evolved by the students of the American Academy of Rome, he sometimes wonders if his own field of effort is not a narrow one.

These almost limitless projects, wherein architecture, sculpture and painting go hand in hand,

show the fearless enthusiasm of youth, and later on the restrictions which commercial life, society and economics at large hand out unstintingly to these youths will not prevent many of them joining the ranks of American immortals.

The gallery of the National Sculpture Society is devoted to the Academy of Rome. A "second year" problem, viz., *A Hall of Fame for America*, is shown. The students collaborating are George S. Koyl, architect; Harry D. Thrasher, sculptor, and Ezra Winter, painter.

F. C. Stahr, a Lazarus scholarship student, sends a huge toile which he calls *Minoan Poetry*. It is archaic Greek, almost Egyptian in spirit, carried out with the care of the archaeologist as to costumes and accessories, yet thoroughly decorative withal.

With the exception of Mr. Shrady's mounted soldier, a fragment of the Grant Monument, and Mr. French's great group, *The Genius of Creation*, which are placed in the Vanderbilt Gallery, the middle gallery holds practically the entire sculpture exhibit, which is admirably disposed.

Robert Aitken's *Fountain of the Earth Court*, for which he was awarded the gold medal, has the centre; Mr. Weinman's *Fountain of the Court of Honour*, and Miss Longman's *Fountain of Ceres*, for the Court of Four Seasons, are all destined for the Panama Exposition.

For the garden of the Rockefeller estate, Karl Bitter has executed a lithe, nude girl, struggling with a group of geese, while Chester Beach exhibits

a niche fountain for the Herbert Pratt estate. Mr. Packer's *Chief Justice Ruffin* is virile and convincing as a portrait, although it cannot be classed as architectural sculpture. Miss Longman's ability as a versatile craftswoman is shown in her elaborate Allison monument.

Frances Grimes has executed a panel in relief for the Washington Irving High School, and Miss Gustafson exhibits a Celtic memorial cross of unusually good composition. Other successful works in this room are Roger Noble Burnham's panels for the Forsyth Dental Infirmary and Charles R. Knight's *Charging*.

Paul Manship's four panels, *The Elements*, reveal a successful rendering of abstract symbolism in decorative sculpture, tinged with a strong liking for the oriental methods of conventionalization and design.

Hinton Perry shows a figure for a fountain, as also does Sherry E. Fry, the latter a memorial to a Civil War hero. On the west wall of this gallery are grouped the models for the Annual Competition of Allied Architecture, Sculpture and Painting. This competition is perhaps more commendable than any other activity of the League, as it not only offers an incentive to its younger members, but really demonstrates the Society's *raison d'être*—that of linking together the three arts. The prize for this competition was awarded to Jerauld Dahler, Warren Dahler and Anthony Terrizzi. The Avery Prize was awarded to Messrs. Hans Schuler and William Gordon Beecher.



DETAIL OF THE COLUMN OF PROGRESS AT THE PANAMA EXPOSITION

BY ISADORE KONTI

**T**RUTH AND PERSONALITY IN ART  
BY RAYMOND WYER  
DIRECTOR OF HACKLEY GALLERY

THAT all vital human expression, whether in art or in the construction of society, is affected and regulated by a multitude of circumstances of the past and present, and that it obeys the spirit of the age, is realized by only a small minority of people. The majority either deliberately blind themselves to the inwardness of things or else they have not the power of penetration. Of the true meaning of the simplest objects they have little understanding. Life to them is divided into isolated facts.

In all the circumstances of life they see no significance or relationship between human expression and that ever-changing trend of human thought which results from the continual adjustment of life to scientific discovery and application; if they do, it leaves no permanent effect upon the character of the individual. The majority are usually incapable of grasping, at its inception, the meaning of a new idea either in the form of a work of art or of social and political reform. This is the cause of the almost insurmountable difficulties which beset the path of the innovator and reformer.

Yet it seems almost a contradiction to assert that human expression caters to the spirit of an age—in other words, supplies a demand—and then to say that when it is evolved those who formulate the demand are incapable of grasping its significance. The reason is that with the great masses of people the demand for modernity or novelty is not a demand for a specific thing, but is an indication of general unrest and a desire for something new. This desire for novelty does not necessarily or usually imply a contemporary mind, but rather a mind seeking a new sensation, and while this condition of the individual is to be deplored, yet, speaking collectively, it is a force working for spiritual progress.

This force brings out of the masses a few who are more vital and have greater power of penetration than the rest. It is to these few we look for an expression of that for which the masses are groping; but the new and amorphous idea, when concretely presented by them is, as I have already said, persistently rejected, because the ideas of the majority are tangibly and permanently based on

familiar facts of the past. They revel in a “brick-and-mortar” literalism.

Many critics agree in condemning the writings of Marcus Aurelius and Thomas à Kempis, believing that, as they were disciples of stoicism and monasticism, two human characteristics which are practically dead, their works are worthless. These critics forget that the philosophic spirit of the Greek is also no longer a truth in modern life, and has not been since before the time of Alexander. Yet who would say that Greek art is dead? Greek art is alive to-day because it was a vital expression of an existing condition and of a nation's ideal; and this applies equally to the classic writers whose works have lived through the ages, and to all human expression which was true, sincere, and vital at the time it was created.

A spirit which no longer exists cannot inspire vital art. It is, however, capable of bringing delight to those who are sensitive to the subtle qualities and significances of vital forms of human expression. Our delight in the contemplation of early Greek art shows aesthetic enlightenment, but we are to be condemned if we attempt to infuse into our own art or thought the spirit of the early Greeks. Therefore, apart from the enjoyment which contemplation of the old masters gives us, the only reason we should have for studying the art of the past in relation to our own—if we have any, which I doubt, for the art of a master is spontaneous and not based on calculation—is to find out what gave it the living quality that has made it persist through the centuries, in order that we may apply the same principles to our own creative work.

The wonderful breadth in a painting by Memling is significant. We will take his beautiful *St. Giles and St. Jerome* or any other of the paintings of the altar-piece in the Cathedral in Lübeck. They are like all of his work, highly finished and full of detail. The reason they have this breadth in spite of the minute detail is because Memling was a man with a broad vision—a man in tune with the imagination of his day. He employed a means of expression in relation to the imagination in Bruges in the fifteenth century which was not so highly keyed as it is to-day. If Memling had lived to-day he would paint with the breadth of a Manet.

In modern times, when an artist has painted with this regard for detail in his matured work, the result has been trivial; for a man of broad vision

## *Truth and Personality in Art*

to-day would not attempt to express his idea in a way so hopelessly out of tune with the modern spirit. Ibsen would not write the lengthy descriptive matter to be found in Scott's novels. Only mediocre writers would do this to-day.

As there are those who are more drawn to the art of the past than to the present, so there are many who prefer the works of the earlier writers to the writings of contemporary men. Many favour the productions of the past through familiarity and because of an inability to grasp the meaning and value of a new idea. Generally speaking, it is easier for most people to live in the spirit of a past epoch by contemplating some human expression of that time than it is for them to attune their imagination to the spirit of the present or future.

Although I shall not speak much of the technical side of art, I may say that personality greatly enters into technique. An artist of mean perception may paint broadly because it is the fashion—that is, place upon the canvas broad masses of pigment suggesting some natural form, yet the result conveys no breadth of feeling or significance; in fact, it remains just paint. Another artist imbues a similar mass of pigment with meaning and bigness without apparent difference in treatment.

In studying the art of Athens or of the Renaissance it is evident that the quality which has made it enduring was evolved from a strict adherence to living truth. Of course, much work not inspired by life has been produced throughout the ages, and because the artist has taken advantage of the public's disposition to value only art that is reminiscent, it has, in its time, received wide popularity. A reversion, therefore, to an art which never was inspired by living conditions is likely to produce, if possible, a more deciduous art than that based on the vital art of a former age, as in the case of that keen and vigorous classicist, Louis David.

I have endeavoured to point out how important in the moulding of art are those elements and phases of life which make up the spirit of an age. The greatest of creators have expressed in their work the spirit of their age. They have been sensitive, unconsciously so, to the conditions around them—political, religious, industrial and social—and while these conditions cannot alter the artist's idea or the emotional side of his work, they do affect the channel and methods of his expression. Emotions are the same at all times and in all parts of the world.

We know how completely the art of Athens expressed the spirit and ideals of the early Greeks, and what a perfect record it is of the uninvolved intellect of the Athenian. The works of Titian are equally a perfect record of a well-rounded people. In them is reflected the loftiness of ideals, the spiritual contentment and enlightenment of the Renaissance. The art of that period suggests the demand for true knowledge by a people physically and intellectually able to live lives of satisfaction to themselves and to their country and posterity. The great men of this epoch were rich in discrimination and comprehension, and, by being true to their own ideals, were constructive; for such was their potency that they not only illumined their own time but influenced art and literature in the whole of Europe for one hundred years and more.

Another element that enters into a great work of art is the natural tendencies of the artist. They may be realistic, idealistic, symbolistic, poetical, musical, or mystical. These tendencies, or ways of looking at life, incline the conception in certain directions. The part they play varies according to their power of insistence and the degree of virility in the artist's personality. This influence of temperament is the most important of all distinguishing traits of great art, because it gives that personal color which makes it easy to decide the author of a fine work of art, whatever the subject.

The works of Goya, Gainsborough, and Raeburn are good illustrations of this personal quality. No painter is more individual than Goya; in the work of no other artist does the temperament of the man so predominate. There is a distinct individuality in each of his portraits and, more than that, you feel each person painted would be well worth knowing. This may have been due to his good fortune in securing only interesting people to paint, but I am more inclined to think that it is due to a certain reflection of his own interesting personality; for to know the life, character, and disposition of Goya is to recognize these qualities in his portraits. Despite the distinct individuality in each painting, the fact that it is a work by Goya and not just a portrait of some one is what insistently appeals to you.

Goya's portraits are not only good illustrations of the expression of an artist's temperament, but his work was an innovation of a means of expression subsequently demanded by the mind of the nineteenth century. He was the most modern and original painter of his period. There is a cer-

## *Truth and Personality in Art*

tain affinity in touch and colour and unpremeditation with the works of Gainsborough and Raeburn, but no one in England up to that time, except Hogarth, equals him in originality.

Hogarth is also a good example of the importance of personality in art. He seems to have had a psychological interest in the inferior side of life. This is particularly evidenced in his "morality" pictures, but it is also obvious in his portraits. He naturally saw and painted the "kitchen" side of his sitters. The bearing of his servants in the National Gallery is no less aristocratic than of his ladies of high degree. This honest expression of himself, however, helps to make him great.

Gainsborough, although the opposite to Hogarth in his outlook on life, shows in his art an equally strong personal point of view. The innate refinement in Gainsborough discovered a similar quality in his subject, and so he paints always the well-bred side of his sitter. He unconsciously infused into his pigment a quality which imbued his subject with the very spirit of good breeding. Reynolds depended more upon clothes and other accessories, combined with a complete knowledge of the art of the past, to create the man of "quality" of his day, and the result at times verged on pretentiousness.

If we examine a portrait by Gainsborough, there is, in spite of simple treatment, an appreciation of all detail. It is detail which has been noted by the artist and given due importance. Every inch of drapery is delightfully, even affectionately, painted.

With Goya it is quite different. There is not that sympathetic treatment of detail, but, instead, a canvas which can be clearly divided into so many broad, uninvolved masses of colour—detail, when necessary, being merely indicated. Yet the artist's conception is as adequately conveyed as in the Gainsborough, and just as appropriately attuned, if not more so, to the modern keen imagination.

The art of Diaz is distinctly personal. The fact that he had a Spanish father and a French mother was probably responsible in no small degree for his excitable and erratic temperament. We know how different he was from his friend and master, the austere, serious-minded Rousseau. In spite of the fact that they often worked side by side, how opposite are their points of view, how different their selection of subject, as well as their modes of treatment. Rousseau feels only the grandeur of nature.

Rousseau had a vital and dramatic conception of the big side of nature, and this is shown in his paintings, which are characterized by a draughtsmanship admirable and deliberate, and by a realism sombre yet impressive.

Then compare it with a canvas by Diaz, full of sunshine and devoid of all the deliberation of a painting by Rousseau. Rather Diaz is irresponsible, happy-go-lucky, touches of colour here, touches of colour there, done without a formula, yet each touch indispensable, delightfully and joyously conveying an idea of light filtering through the foliage, splashes of sunshine intensifying the deepening shadows of dense shrubbery. Comparing the detail in a Diaz to the detail in a Rousseau, we see that in the latter it has a supreme function, whereas in the former it is there merely for its decorative value.

The art of each reflects a different type of mind. Diaz was susceptible to the influence of nature, with which he coqueted; Rousseau had convictions which were deeply settled, and with these fixed ideas he sought that aspect of nature which was most in accord with them. In a sense, Diaz was a greater creative genius, although dealing with his problem less profoundly than Rousseau.

In reviewing the various periods of the world's art with their different points of view, the effect of industrial and scientific evolution on thought and personality and its reaction again—each epoch producing its own universal mood which we call materialism, realism, symbolism, mysticism, or idealism—there is no other conclusion than that a comprehensive idealism must be the art of the future. We must, however, become realists before we can become idealists.

I have referred to the uninvolved character of the early Greek art, a quality due to the greater simplicity of life in that age. But a personal art having the quality of idealism—a spiritual, not a physical idealism—which will be serene in spirit, yet more comprehensive than Greek art, will evolve from the human soul, chastened and strengthened by the unrest of a transitional age. Truth and personality will be the foundation of this art, but it will be a truth realized by an intellect similar to that of the early Greek, yet more comprehensive. At present, the world is seeking to adjust itself to the new conditions brought about by an age of discovery and invention too rapid and bewildering in its development for our imagination to keep pace.



AN EXAMPLE OF CO-OPERATIVE MURAL PAINTING, THE WORK OF THREE ARTISTS

## "MODERN" MURALS BY MARY J. QUINN

THE musician in creating new music, the painter in creating mural decorations, have analogous problems. Each works toward producing something which can be received only through sensory impression; it can be received directly only through one sense organ, indirectly by variable transpositions of sense impressions. Indirectly a sound impression may stimulate and produce an effect of colour; similarly, colour or line may produce an effect of musical vibration or of tone values.

Artistic creative work is aristocratic: highly selective in content and composition. This status of musical art is more or less accepted by the average mind. There are few who would hold that an orchestral barn-yard melody, reproducing sounds of poultry and cattle, church bells or the whistle of the fire engine, is a work of art because it reproduces these sounds accurately. The composer is free to create with the elements of his art beautiful, new or strange effects which stir the imagination, producing pleasure of a high emotional nature and stimulating intellectual activity.

Nor is the facility with which the average person understands and appreciates a musical composition a criterion of his artistic accomplishment. Who would hold that because a Beethoven symphony was not wholly understood it was necessarily an artistic failure? A condemnation of a symphony because its beauty was not revealed at first hearing is a confession of ignorance.

Compare the freedom of the musical creator with that of the painter. The painter, too, has certain elements with which to create his art: line,

form and colour, to be arranged in spaces, with rhythm, balance and unity. The painter should also be free to use these elements to create effects which will stimulate the imagination and produce, in the words of the psychologist, the higher forms of pleasure.

But the painter and draughtsman of the western world have not been free thus to create. The yard-measure has been substituted for the infinite. A limitation demanding the reproduction of an obvious lightness perceptible to the common vision has been imposed upon the artist, almost to the extinction of the imaginative expression in decorative art. Added to this restraint of literalism in imaginative conception is an insistence upon recording incidental effects of light and shade values in equal importance with line, form and colour.

The consideration of actual representation of light and shade has never been an essential part of a vigorous period of art. Instead it was used as a secondary and incidental expression. First appearing in decadent Greek art, its factitious importance has not lessened since its part in Renaissance decadence.

Puvis de Chavannes, free of these artistic stigmatisms, created decorative art of a high order. For the efforts of more recent painters who have the intellectual freedom and the vision to attempt to create a free and orderly decorative art, there should only be praise.

The mural paintings recently exhibited in the Carroll Galleries are efforts made in the tradition of the great decorative arts. These panels have been conceived and carried out as decorations expressed in terms of pure design, and not in the terms of symbolic sentimentality or pictorial illustration of so much contemporary mural painting.

## *History of Hiroshige*



Courtesy Yamanaka & Co.

### HISTORY OF HIROSHIGE

ANDO TOKUTARO, professionally known as Hiroshige, was born at Yedo (Tokio) in 1797.

About 1806 the native officers from the Liu Kui Islands visited Yedo; the boy, then eleven years old, thinking their coiffures and costumes curious, made a skilful drawing of the procession. There was about that time a great fad for Ukiyoye pictures, mostly in figures, such as actors, popular beauties and historic scenes, etc., which imbued him with a thirst for knowledge of paintings and of becoming more familiar with his work.

After the boy lost his father he intended to take the customary apprenticeship with a master of the Ukiyoye school, and, consequently, sent in his application to the famous Utagawa Toyokuni. Having been refused, however, owing to Toyokuni's studio being already overcrowded, he was referred to Utagawa Toyohiro, with the same result. After expressing his own ideas and showing his eagerness to learn, Toyohiro, however, received him as a regular pupil, and in 1812 he was invested with the professional name of Hiroshige.

During the time he was in the studio he studied very diligently. Years later he confined his painting mainly to landscape subjects.

By the death of his master, Toyohiro, in 1829, a great change took place in his life and work, and after seventeen years of study with Toyohiro, he changed his professional name to Ichiyusai Hiroshige. On the usual ceremony being held by the Tokugawa Shogun to present horses to the Emperor, he was enabled to accompany the officers from Yedo to Kioto, and while travelling with them made many sketches of beautiful scenery, which later on were published as the "Fifty-three Views of Tokaido."

He was an intimate friend of Yeisen, and the famous set of sixty-nine views of Kiso-Kaido is

claimed by both painters. He also specialized in flower and bird subjects, fish life and form.

Hiroshige died in 1858 in his sixty-third year, of cholera, which swept all over Yedo, proving fatal to more than thirty thousand persons; and his work was then taken up by one of his pupils, Ichiyusai Shigenobu, who married his daughter, and so became the second Hiroshige.



Courtesy Yamanaka & Co.



*Courtesy Berlin Photographic Company*

THE ANGEL OF DEATH  
A LITHOGRAPH

BY ALBERT STERNER

## IN THE GALLERIES

**I**N SPITE of the dogs of war being loose on all sides, art holds its accustomed court and sway in New York City and elsewhere in America with unabated vigour. The principal exhibitions of late, such as that of the Pennsylvania Academy, Philadelphia, and the winter exhibition of the New York Academy, have been specially noticed. The New York Arts Club held an exhibition of members' work in oils, in which a beautiful child portrait by George Bellows caused more than a mild sensation and showed clearly the very important position he has climbed to amongst the younger artists. He is a very Kitchener of art. Following this exhibition came the water-colourists, with an interesting but not vital exposition of their prowess in that most difficult medium. The prize-winner, *Winifred Hunt*, by Hilda Belcher, achieved a popular win, whilst contributions by Elinor Barnard show her to be a past master in her art. Most of the exhibits transcend

the limits of water-colour and encroach upon oil technique, which rules them out of consideration. Water-colours must be transparent and elusive.

Yamanaka & Co. are holding an exhibition of remarkable old Chinese stone sculptures, sixth and seventh-century work, and Japanese figures of Buddha carved in wood of the Tempei, Kamakura and Tokugawa periods.

One of the most interesting and important one-man shows is that of the extraordinary work of Augustus Vincent Tack, in the Worch Galleries, 467 Fifth Avenue. The November number of *THE INTERNATIONAL STUDIO* discussed these pictures very fully in a leading article. Very great credit is due to the splendid way in which Mr. Charnley has arranged the exhibition, in two cases devoting an entire room to a single painting.

The Macbeth Galleries are as active as ever in showing first-class work. Some very interesting work from the Paris parks by the young Californian painter, Lester D. Boronda, filled the bronze room. He has fine colour and a sharp nose for essentials. One capital sketch shows some proletarians dancing, a horsehair-helmeted cavalryman waltzing with a nurse-maid beneath the trees being a very good bit of character work. He gets to the essence of Paris.

Colin Campbell Cooper has fifteen Indian subjects on view, of varying interest. The biggest canvas, not in point of measurement, is a Benares scene, where he depicts a motley crowd of bathers and idlers dotted about the Ghat, with wondrous architectural background. The movement and colour are well expressed. Of the architecture it might be justly observed that though immensely decorative and interesting in colour, it lacks in most canvases stability and strength. You feel that if horse or man should bump into a gateway or palace the effect would be like that of the trumpet upon the walls of Jericho. In another room are some twenty canvases by deceased American artists, such as George Fuller, LaFarge, Homer Martin and Wyant. The importance of George Fuller in the annals of American art was sufficiently proved recently, when a picture by him fell to the hammer for \$10,000.

Mira Edgerly exhibited for a few days in the handsome rooms of the Colony Club a collection of her portraits on ivory. You must not call them miniatures! Her clientele comprises many royal and serene highnesses, besides dukes and duchesses and lesser fry in the form of viscount-

## *In the Galleries*



*Courtesy Berlin Photographic Company*

A DRAWING

BY PASCIN

esses and countesses. There is an air of distinction about the work not derived from the sitters, the likenesses are excellent, and great care and individuality is bestowed upon the posing.

The Kraushaar Galleries have been showing a collection of Tangier subjects by John Lavery, whose name is sufficient guarantee for the excellence of the canvases. One of the best is a skating scene in Switzerland.

An exhibition of fifty water-colours by Dodge MacKnight was held at Carnegie Institute, Pittsburgh, during February. It consisted of several series of landscapes painted in the tropics, Newfoundland, New England, Arizona and Utah.

Dr. R. Tait McKenzie has just completed *The Boy Scout*, which may be seen at the Pennsylvania Academy. The artist limited the edition to ten copies, all of which are disposed of. A reproduction of this model will appear in the next number.

The Arlington Galleries recently gave a two-man exhibition, the work of E. Joseph Read and Bolton Brown. The smaller tropical paintings of Read's, especially of Panama fishermen and scenes about Nassau and Jamaica, are rich in colour and decorative. In regarding his *Culebra Cut* and other canal pictures, we cannot help recalling how much better they have been done by Jonas Lie. Some of the canvases by Bolton Brown, especially *Silent Night* and *Waning Winter*, are full of feeling and very delicately handled.

Group paintings in the same gallery, with one or two exceptions, are amateurish records of ladies



*Courtesy Berlin Photographic Company*

BUST

BY EDITH W. BURROUGHS

## In the Galleries

not sufficiently versed in their art to be justified in exhibiting. Exceptions are Lucy T. Hagen, who had an excellent decoration entitled *Interior*, and good Chinese subjects by Harriet Barnes Thayer.

In our January issue we published a full-page illustration by Mr. Wyeth, and unfortunately omitted to give due credit to Charles Scribner's Sons, by whose courtesy the cut was obtained.

The MacDowell Club has just concluded another interesting group exhibition, with such artists as Bellows, Davey, Speicher, Hopper and Kroll on view. George Bellows' portrait of a young girl has beautiful painting quality, while the pattern is extremely decorative.

Kenneth Frazier has had thirteen canvases, very charming in colour, on view at Gimpel & Wildenstein's Galleries.

Beautiful pen work by the Belgian artist, Joseph Pierre Nuytters, has been shown at Braun & Co.'s Galleries. Portraits and figure work, very daintily and characteristically expressed, mark his special abilities.

The Berlin Photographic Company has been showing the interesting sculpture of Mrs. Bryson Burroughs. Her work in stone is particularly attractive, the medium lending itself well to youth-



Courtesy Knoedler Galleries

PORTRAIT OF PERUGINI

BY GEORGE SOPER

ful figures, especially in the figure of a young girl aptly catalogued as *At the Threshold*.

A very happy rendering in portraiture by George Soper of Perugini in his inimitable character of the Property Man in "The Yellow Jacket" was lately exhibited at the Knoedler Galleries and was much admired.

The Arden Studios have been organized and are to be conducted under the personal direction of Mrs. John W. Alexander and Miss Elizabeth B. Averell. These studios are on the tenth floor of the Scribner Building, 599 Fifth Avenue.

The Arden Gallery is particularly fortunate in having secured for its opening exhibition during the current month the wonderful collection of mediæval and Renaissance art belonging to Mrs. Chauncey J. Blair, of Chicago, to which, by the kind interest of several collectors, have been added some fine examples of Gothic and Renaissance art which complement and extend its interest. Mrs. Blair's collection has a world-wide reputation, and is particularly rich in notable specimens of stone, marble and wood sculpture.

Beginning with March 12 and ending March 20, may be seen a notable collection of paintings by Ossip L. Linde at C. S. Pietro, the noted sculptor's studio, 630 Fifth Avenue.



Courtesy Berlin Photographic Company

NUDE

BY EDITH W. BURROUGHS





"HENRY, TWELFTH EARL OF SUFFOLK." FROM  
THE PAINTING BY SIR JOSHUA REYNOLDS, P.R.A.

# The INTERNATIONAL STUDIO

VOL. LV. No. 218

Copyright, 1915 by John Lane Company

APRIL, 1915

**T**HE HOME  
SPIRIT  
BY HENRY  
BLACKMAN  
SELL

"PITY the poor rich!" wailed a certain fabulously wealthy young man as he gazed upon the marble, the mahogany, the walnut, the silk and the onyx of his new palatial residence whose cost had travelled well past the seventh figure. "I've lived in one costly hotel after another ever since I was born, and now, even after spending a king's ransom to get a home, I've simply produced an individual hotel. What is the use of trying?"



A PANEL

BY JESSIE ARMS

And such was the sentiment of Mr. Charles G. Gates when he went out to inspect the building of the interior of his new Minneapolis home some months ago. Decorators by the dozen had come and gone.

"I want a home," he said, as he dismissed each one. "You are all giving me the set decorations of the hotel."

At last there came one Lionel Robertson, who did not offer set suggestions for the upwards of thirty-three rooms in the house, but who offered to work with Mr. Gates, through a corps of real artists, to develop the home spirit toward which he was so earnestly striving.



A PANEL

BY ALMA BIGELOW



A BEDROOM IN THE HOME OF CHARLES G. GATES, ESQ., MINNEAPOLIS

"That 'home spirit' is the key to the whole plan," says Mr. Robertson, in talking of his share in the work. "In other words, the house was not decorated; a home was developed. Wherever it was possible, an artist was set to work to develope what his artistic intuition told him should be done.

"Take the case of the dining-room. Miss Jessie Arms was given the general plan of the room, and after several carefully detailed discussions she painted these two panels to fit the most prominent wall spaces." Mr. Robertson handed the writer the photographs of the panels that appear in this article.

"From these panels," he continued, "which are in unusual tones of blue, green, rose and gold, the colour scheme of the room has been brought to a unity. That is, the panels have been used as a key-



A PANEL

BY JESSIE ARMS



ANOTHER BEDROOM, SHOWING THE DECORATION EMPLOYED



THE SUN-PARLOUR

note, and all the decoration has been so arranged that they are at once the centre of interest and yet so much a harmonious part of the general plan that they are not conspicuous, but lend themselves to enhancing and beautifying the life that goes on within the room, thus properly fulfilling the function of mural paintings. This, as I have said before, is the spirit of each room in the house, the worth-while, individual expression of a true artist, then from that development of the room as a unity."

Here a natural question arises. If a group of ten artists is brought together and each is working for individual expression and from a personal artistic viewpoint, would they not produce a haphazard result? Undoubtedly they would if the artists had not been chosen by some one with a very definite idea of just the kind of workers which are to be grouped about him.

As you turn from illustration to illustration of this article, you get a very definite and a very different personality from each, and yet one cannot but feel the influence of an over-judgment which has made the unity of the group its own.

Here is the secret of Mr. Robertson's success as a decorator. He allows every artist in his studio to work as freely and as joyously as the artist would if he were absolutely independent of a guiding hand. Mr. Robertson has the ability of picking artists who will work in harmony with his thought and the personal power of thought worth working in harmony with.

As you wander through the Gates mansion, all of this becomes more and more apparent, and if you are a lover of individual spirit and its free, honest expression, it makes you glad to know that there are men who can develop such harmony of effect about themselves.

Entering the spacious breakfast porch, you find there a mood of joyousness that would drive away the most dismal of early risers' "grumps." The soft grey background, the draperies of just a tone deeper, crossed and re-crossed with bands of red, with tiny roses sprinkled in between the narrow stripes; the graceful lines of furniture banded with indigo and crimson; the two great palms between the windows, and beside them two large, round bird cages—in one a German linnet, in the other a brilliant yellow canary. "This room has not been decorated," you say, "this room is a mood. Some one was happy and this is what that happiness has given us."

Again, in the bedrooms we find delicate touches, calm dignity, precision or a love of ease. Each has its key-note, its mood. Perhaps one charms you with its delicate thoughts in the dainty panels where Burgess Stafford has given his free spirit expression in bits of flowering branch; another, perhaps, gives you that satisfied feeling of *niceness* as your eye runs over the clean Adam detail and the pastel shades of ivory, green, blue and rose; while another, the modernized Louis XVI room, may appeal to your love of luxury, with soft

cushions, silken panels, deep, sensuous lines, and pearly colourings. But whatever it is that attracts your particular attention, the one great charm of the whole idea is that home spirit, that grouping of individual moods, that touch of the loving hand that makes the humblest and crudest attempts of the peasant housewife in her cottage beautiful, and without which the work of the greatest artist is but clever draughtsmanship.

Through that ineffable influence of individual thought a spirit of home has been breathed into Mr. Gates' million-dollar structure.



SHOWING A PANEL IN PLACE

THE DINING-ROOM





DETAILS OF DECORATION EMPLOYED



MÆNADS

BY CLEMENT J. BARNHORN

## CLEMENT J. BARNHORN BY ERNEST BRUCE HASWELL

WHEN certain aesthetic tendencies are in the air there is a sympathy that directs, and this is more sure than knowledge itself. In Cincinnati these tendencies were at work during the last half of the past century. As early as 1868 the McMicken School of Design (now the Cincinnati Art Academy) was established—an outgrowth of the influence exerted by the exhibition of the work of Fortuny, Baldini, Madrazo and Rico, of the Roman-Spanish school. This and the wide-spread awakening that came with the Centennial Exposition in Philadelphia gave to the newly established school an impetus that carried it forward until it developed into an institution internationally known because of such students as Frank Duveneck, Robert Blum, Kenyon Cox, John Twachtman, Joseph de Camp, Bryson Burroughs, Edwin Henry Potthast, Solon Borglum, L. H. Meakin, Charles Henry Niehaus and Clement J. Barnhorn.

Environment was an important factor in the development of Clement J. Barnhorn's art. From the time that his academic training was completed until the Cincinnati Museum Association sent him abroad on behalf of the Art Academy he was working in marble and wood—a period of eleven years. Laborious work, indeed, but making for craftsmanship and lightened by his association with Henry L. Fry, as he carved wood all day, and Louis T. Rebisso, with whom he studied at night.

While the people of the Middle West were rapidly adoring Rodgers groups of china statesmen and Dresden shepherdesses, he was fast developing craftsmanship and more under the influence of the English carver and the old Italian

sculptor. It was this skill of execution that was brought to bear upon the Duveneck Memorial, which he, with Frank Duveneck, the gifted painter, completed on the eve of Barnhorn's de-



CLARA BAUR MEMORIAL  
FOUNTAIN

BY CLEMENT J.  
BARNHORN



LORD & TAYLOR FOUNTAIN, NEW YORK

BY CLEMENT J. BARNHORN

parture for Paris. Then came five years filled with work and hope, five years of uninterrupted study under Puéch and Méricie, drawing at Julien's and six months in Italy. The result was the *Magdalene*, a living presentation of an oft-repeated

theme that might easily have been made either picturesque or commonplace. The recumbent figure, so expressive of anguish that even a separated hand tells the story, is the work to which the much abused term "vital" may be aptly applied.

*Clement J. Barnhorn*



MADONNA FOR COVINGTON  
CATHEDRAL

BY CLEMENT J.  
BARNHORN

It won an honourable mention at the Salon in 1895 and later a bronze medal at the Exposition in 1900. The initiated, who read between the lines, will see the years of self-denial in this simple account of facts. For Barnhorn's means were barely enough for the necessities of life. He practised pitiful economies, banished indulgences and worked with undimmed ambition, as many an artist had done before. But that is another story.

What he is and what he has done are the vital questions. This we shall strive to grasp. Not many sculptors come back from Paris having

achieved so much, and when Rebisso died the pupil filled the place of his old master at the Cincinnati Art Academy. Here he has taught ever since, a teacher as capable of imparting his knowledge as of demonstrating his theory. He may be less of a sculptor than some, but none have surpassed him in ideality of aim and seriousness of purpose; a master of technique that is not conventional, that cares not for effect, his works stand out boldly in an age when technique has ceased to be a means and has become an end. It can be



WETTERER  
MEMORIAL

BY CLEMENT J.  
BARNHORN

truthfully said that the influence of the Italian Renaissance is more observable in most of his work than is that of the French masters with whom he studied. And the classic spirit of these great ones lives again in the sixty or more reliefs and figures recently displayed at the Cincinnati Art Museum. They remind one of Della Robbia and Donatello, yet hold their own. From them he has learned the effectiveness of simplicity, and, like Della Robbia, Barnhorn

has made use of the glazed terra-cotta. The *Dolphin and Boy*, a fountain for the Prince George Hotel in New York; the Holmes Fountain in Cincinnati; a lunette for the Sailors' Institute in New York; the Four Seasons Fountain in Pittsburgh, and the Lord & Taylor Fountain in New York are all of Rookwood faience. These sculptured fountains and decorations made of terra-cotta are covered with an opaque glaze, in which the colours are mixed as in enamel. There is neither

that crudity nor sameness that is so often found in the colouring of the sixteenth-century glazes, but a variety of tone that is a surprise and delight. This method of reproduction should prove of great value to sculptors and decorators in suggesting the great variety of uses to which terra-cotta may be put. More economical than either bronze or marble, it can be used not only for architectural purposes, but for altar-pieces, fountains and statues. While frequently in deco-

rations the use of glazed low relief is more effective than painting, as in the lunette for the Sailors' Institute, there is no limit to the variety of colour nor does this detract from the dignity of the sculptured surface. The Four Seasons Fountain reaches a height of no less than twenty feet, fine in quality and dignity; it suggests Della Robbia, yet breathes a spirit of modernity. The durability of this work is also remarkable; it withstands sunshine and rain, while the hard enamel surface retains the colour and form for ages.

*Mænads*, a bronze relief for the Queen City Club, Cincinnati, is a Greek dance in sculpture, full of movement and allurement. Not a bacchanal but a dance of the fairies, "who hear the winds laugh and murmur, and sing of the land where even the old are fair and even the wise are merry of tongue." This half-boyish tendency, this understanding of the child and his belief in fairies, has



KAUFFMANN-BAUR FOUNTAIN  
PITTSBURGH

BY CLEMENT J.  
BARNHORN

placed Barnhorn figures of rollicking, singing, dancing children among his most successful commissions. The *Dolphin and Boy* is not an effort drenched with the aroma of a perspiring sculptor. Not that, but radiant with buoyant boyhood, it breathes the exuberance of youth, with no pretty sentimentality, either.

And still a widely different but none the less dominant note is expressed in the almost pathetic expression on the face of the Christ Child in the

## Help Young Artists!

*Alma Mater* for the Covington Cathedral façade. Here is a child face, conscious of its divinity, realizing what an awful thing it is to be a human being, yet divinely responsible. The boy grown tall he has shown us in the Wetterer Memorial, not an attempt at portraiture, were such a thing possible, but rather to represent a typical leader, a Christ who symbolizes by the raised hand and opened book the supremacy of Christianity.

Again is found this fusion of the mundane and the sacred in the Poland Memorial and the Bellamy Storer altar-piece. Expressive of the most lofty ideals, free from mannerisms and the mania for effect so characteristic of recent American art, they are the embodiment of naturalness and truth.

Barnhorn has modelled portraits of men and of women, varying his method with the sitter before him; religious groups that have gone far in cleansing church statuary of the spirit of untruth that still exists under the influence of the imported Italian product; memorial tablets worthy of an artist craftsman; joyous children playing with turtles, dolphins and other fountain accessories; but seldom has he achieved more than in his recently unveiled Clara Baur Memorial Fountain.

In the course of his career Clement J. Barnhorn has received numerous honours and executed many commissions, while he is now busily engaged on a four-figure group of heroic size, and a large lunette, *The Assumption of the Virgin*. He will always remain a sculptor of the inner life—the kingdom of the spirit.

### H ELP YOUNG ARTISTS!

WE CANNOT commend too highly the action of the principal New York newspapers in devoting so much space to an enterprise initiated by C. S. Pietro, the sculptor, which has for its aim the amelioration of the young artists' condition.

The encouragement given in the last ten years to architecture and in the last three years to sculpture by the Beaux Arts competitions shows how much good can be effected. Architecture has advanced more than its sister arts.

Greatly owing to the war and its baneful influence upon the somewhat limited interest attaching to art and the artist, it has come to pass that hard times have become much harder, with the result that only a small percentage of artists are able to employ their talents to advantage.

The older and more successful men and women will pass away and the question arises, "who will fill their places if young artists of to-day receive no encouragement?" We need art. It is not too much to aver that no nation can hold any special place without an art corresponding to its greatness in other spheres. A nation cannot base its supremacy upon commerce; it needs aesthetics as surely as it requires an army or a navy. It is therefore one's bounden duty to support art, and any scheme which will hearten genuine artists and restrain them from a reluctant departure into other careers should make a very solid appeal to every right-thinking citizen.

It has been arranged to give prizes of the value of \$200, \$150 and \$100, with several auxiliary prizes of \$25 each should the competitions be attended in sufficient numbers. Mrs. Helen Foster Barnett has expressed her desire to donate the first prize in the first competition. On the 19th of April there will be an exhibition at the Reinhardt Galleries, which have been kindly given for a fortnight's display and sale.

It is not to be claimed that competitions and resultant prizes, however numerous, will do everything that is needful, but it is a start in the right direction. These quarterly contests will bring together a large gathering of ambitious young people who will feel a larger pride in accomplishment from the fact that their efforts are being watched and welcomed—in art as in other things sympathy counting for a great deal. There will also be a social side to these contests which, with lectures and criticisms, may go far to restore confidence in many who have grown despondent.

It has been considered best to create founder members upon payment of \$500, and a supporting membership to all who are willing to pay any sum of \$10 or above. All cheques may be sent direct to Mr. E. M. Gattle, jeweller, 630 Fifth Avenue, who has consented to act as treasurer of the fund.

Like Mr. C. S. Pietro, we are in the very best position to know how many truly deserving artists to-day lack the opportunity to show their work to the public and to the critics. Dealers can only show the work of a few artists during the season. And yet many other artists paint and model quite as well as the ordinary exhibitor, in some cases infinitely better. We are heartily in accord with any measure which will tend to mitigate the difficulties besetting the younger artists of to-day who will be the big artists of to-morrow.



CLIO

BY P. V. GALLAND

**T**HE RESUSCITATION OF A DEAD ART: GOBELINS OF TO-DAY  
BY W. FRANCKLYN PARIS

THE much vaunted superiority of the present day over the benighted times when men were reduced to killing their fellows one by one and with stone mallets resolves itself into the meagre fact that we are a little better off as to music—particularly the mechanical means of sending it—than were our forebears of a thousand or of a hundred years ago.

In painting, sculpture, architecture, in everything save the purely utilitarian, the world has practically stood still. Not only have we failed in twenty-five centuries to surpass the architecture of the Parthenon and the sculpture of Phidias, but we have not even equalled it.

The same might be said of painting, had anything come down to us from the brush of Apelles. As it is, we have living proof in Raphael that no material improvements in the art of painting have been made within the last four hundred years.

Let us not, however, take too dismal a view of this age of artistic decadence. Every day we read of some Wall Street art lover paying ten thousand dollars a square foot or more for a Titian or

Velasquez, and our national banks and public libraries are copies of Greek temples.

The artistic sense exists only in the subjective, and if we cannot create we can at least appreciate.

This is one art manifestation, however, which seems to have not only lost its power of expression but its following as well.

In the golden age of Pericles, when art was in its glory, the weavers of pictured fabrics were held in high honour. The writers of the day tell us of marvellous tapestries that tented the roof of the Parthenon, and shielded from the sun the gold-helmeted head of Pallas Athene. Word has come down to us of fabled hangings that stretched between the painted columns of that goddess's temple and on which were pictured heroic scenes from the battle of Salamis.

We hear of a funeral pageant held by Alexander the Great in honour of his friend Hephaestion, in which Babylonian tapestries and other treasures valued at twelve million dollars were consumed in the sacrificial pyre. In later days we see the peplon of Alcimene, with the gods of Olympus woven in the border, sold for one hundred and twenty thousand dollars; and the aesthetic Nero paying four million sesterces, or one hundred and sixty-eight thousand dollars for a *velarium* made

## *The Resuscitation of a Dead Art*

of Assyrian tapestry. The Caliphs of Bagdad and the Ptolemys of Egypt hung their persons and the walls of their palaces with marvellous trappings woven on the looms of Memphis and Alexandria. Wherever were pomp and magnificence there were tapestries. They were the appanage of kings and

in the fourteenth century, however, tapestry came into its own once more. Thanks to the encouragement of aesthetic grandes like the dukes of Burgundy, the Medicis, the Popes, the French and Spanish kings, it was quick in regaining favour. By the end of the fifteenth century the weavers of Arras, Lille, Tournai, Brussels, Paris, Bruges, were everywhere acclaimed. For nearly two hundred years the looms of Flanders and of France, to say nothing of Spain and Italy, were busy translating into silk and dyed wools and gold thread the cartoons especially drawn for them by Raphael, Mantegna, Leonardo da Vinci, Titian, Veronese, Rubens, Teniers, Coypel, Le Brun and others of lesser fame.

The relative value of painting and tapestry, even at that period, is eloquently demonstrated by the price paid to Raphael by Pope Leo X for the ten panels of *The Apostles*. Raphael received ten thousand dollars for the ten cartoons, and Peter Van Aelst, the Brussels weaver, one hundred and fifty thousand dollars. This suite is now preserved in the Vatican, and, although much of its pristine colouring is gone, its value is placed by experts at one million five hundred thousand dollars. A much less famous suite, consisting only of four panels, the *Scenes of Opera* by Coypel, sold for five hundred and eighty thousand francs in 1900.

Aside from its value as a work of art, of course, there is always to be considered in a tapestry the intrinsic value of the gold that may be used in its weaving and the value of the time devoted to the work. While it probably took Raphael less than six months to paint the cartoons of *The Apostles*, it took Van Aelst and his assistants four years to execute them on the high loom. The suite known as *The King's Story*, which is of about the same size as *The Apostles*, took ten years to make.

In the first twenty-eight years of its existence, from 1663 to 1690, the Royal Manufactory of the Gobelins, numbering two hundred and fifty weavers, only turned out nineteen high-loom pieces.

When we read, therefore, that in 1650 the corporation of tapestry weavers of Paris decorated the streets along which the processions of Holy Week were to pass with eight hundred panels, we can form some idea of the activity which the art of tapestry weaving had acquired in the years immediately preceding that period.

Toward the end of the seventeenth century, however, a period of depression and discouragement



DECORATIONS

BY P. V. GALLAND

conquerors, to be flaunted in camps and throne rooms. The finest wool, silk, and silver and gold thread were employed in this manufacture, and cities like Tyre acquired fame for the dyes used.

During the dark ages, that awful Byzantine period when for nine long centuries art was banished from the earth, the art of tapestry weaving suffered the fate of all the other arts and was forgotten.

With the re-awakening of the artistic conscience



RF. G. 1896.99

LA SIRÈNE ET LE POÈTE  
BY GUSTAV MOREAU

## *The Resuscitation of a Dead Art*



DECORATIONS

BY P. V. GALLAND

ment set in. Individual ateliers, unable longer to maintain themselves, sought the support of king or State. Brussels, which had long enjoyed a merited supremacy, found itself surpassed by Paris, where Henri II was fast gathering the best weavers of Flanders to his court.

In 1662 Louis XIV, following the worthy exam-

ple of his predecessor, established the Gobelins, under the title of Manufacture Royale des Meubles de la Couronne, appointing the distinguished and talented Le Brun to direct it. The personnel numbered two hundred and fifty, besides sixty apprentices.

A hundred years ago the Gobelins were not the sole repository of the lost art of tapestry weaving. The pope, the king of Spain, and the king of Bavaria maintained ateliers in Rome, Madrid and Munich, and there were others in Turin and Naples. For more than fifty years, however, the French manufactory has been the lone guardian of this divine fire, and it is thanks to France and the Gobelins that the glorious art tradition begun by Penelope has been continued to this day.

The national manufactory is still housed in the grounds of Louis XIV as in the time of its foundation, but the two hundred and fifty weavers of 1662 have dwindled to sixty, and the annual appropriation of two hundred thousand dollars has shrunk to fifty thousand.

It was not until 1906 that the Gobelins actually sought the limelight by exhibiting its most recent productions at the annual exposition of French artists in Paris. Even then it was, in a sense, *hors concours* in that it had nothing to sell. The tapestries shown were all Government-ordered and Government-owned. There being no way in which "the trade" can obtain Gobelin tapestries, their value to this same trade is at once heightened. The most modern Gobelins available for barter and exchange date back to Napoleon III. Since then, outside of a few pieces presented by the French Republic to visiting rulers, all the tapestries have remained the property of the State.

In a degree, this is unfortunate, as comparatively few can enter the sacred precincts of the Elysée, of the Senate, or of the Supreme Court of Rennes, where the magnificent tapestries of Galland, Maignon and Toudonze are now hung.

It would certainly redound to the greater glory of the Gobelins of to-day if reproductions of these really splendid tapestries could be hung in a public museum. The suite of Galland which ornaments the parlours of the Elysée—the French White House—is a triumph of classic composition.

The work of Toudonze is less ornamental, more spectacular, richer in colour. It pictures the history of ancient Brittany in six crowded scenes. Nothing more regal ever came out of the Gobelins, and this was but five short years ago!



JUPITER ET SEMELE  
BY ALBERT MAIGNON



HOME OF HERBERT H. LEHMAN, ESQ.

ARCHITECT, HARRY A. JACOBS

## **A**N AMERICAN VERSION OF AN ENGLISH TYPE OF ARCHITECTURE

BY C. MATLACK PRICE

THERE is a certain type of English domestic architecture which is very little understood in this country. We have grown reasonably familiar with the intimately picturesque type, the cottage type, and also with the earlier forms of large manor houses on feudal estates. There is less acquaintance in this country, however, with another type—the almost severe and essentially dignified kind of house developed in England by such architects as Norman Shaw, E. L. Lutyens and a few others. It is a type with some of the rugged qualities of Norman architecture, some of the picturesque qualities of mediæval architecture and a certain amount of modern feeling. It is an architecture of large masses and little detail, of a sense of stability and permanence. It is the architecture of a house destined to become an ancestral family seat.

The English type of country-house has suffered a good deal at the hands of some architects in this country for two leading reasons—it has either been taken too literally and stupidly copied, or taken with too little understanding and stupidly parodied.

It has been supposed that because a certain his-

toric house in England is pleasing, a copy of it in this country must be pleasing. This is a serious fallacy, and the fruits of it constitute one of the strongest arguments against imported architecture. Of course there are American architects



VIEW SHOWING TERRACED GARDEN



THE LIVING-ROOM



VIEW SHOWING STAIRCASE AND COSEY RECESS



A CORNER OF THE LIVING-ROOM

who have transplanted English country-houses with excellent skill and deserved success. Few, however, have attempted to transplant the kind of English country-house which forms the subject of this article, because few have appreciated its peculiar qualities.

Mr. Harry Allan Jacobs, the architect of this house for Mr. Herbert H. Lehman, has achieved an unusually interesting and successful rendering, at once replete with all the charm of historic association, and appropriate to its particular place and purpose.

The house is located on an estate of seventy acres between Port Chester and White Plains, in New York. The ground is rolling and the fields rich in natural stone, which was used in the lower story of the house, effecting a gratifying note of local appropriateness. Much of the charm of the English country-house has been lost in our attempts at adaptation because architects have not made use of local materials.

Above the field-stone, the second story is of grey stucco on terra-cotta blocks, and the roof is

of graduated slate, varied in its range of blue, grey and purple tones. That the transition in the materials used for the exterior walls of the house might not make itself felt in an unpleasant horizontal demarcation, the line was broken by carrying a gable on the front up to its entire height in field-stone, the end gable and octagonal tower done in stucco. This is an admirable expedient, and might have been carried out to an even greater extent.

As in nearly all English country-houses, the windows are of varied sizes, though not of characteristically irregular arrangement, and are fitted for the most part with casements.

The house is especially well studied with regard to its placement on its site, which has been developed just enough to show able study of the problem, but not so much as to destroy the naturally beautiful contours of the ground.

From the rear, or garden-front of the house, the ground falls gradually away forty feet or more, and this grade has been terraced in walled gardens. The main architectural feature of the garden-front



A SUN-PARLOUR

is an octagonal tower, and the axis of this has been taken as the axis of the terraces. There are two of these, and a third, the lowest, containing a swimming pool, is in construction. This will take up the entire distance from the house to some woods at the foot of the slope, and at this end there will be a wall and pavilion, or garden casino.

This pleasant relationship between house and grounds is very evident in the photographs, and gives promise of a rare degree of charm when the place is older. It is the sort of house, indeed, which time will mellow and beautify; it is designed to be an "old" house.

The plan is an interesting one, and as logical as it is interesting. There is always a pleasant quality of informality about a plan in which the wings slant off at angles, and in this case there is effected an excellent arrangement of rooms, both on the first and second floors.

On the first floor the dining-room is an unusual and pleasant room, because it may, in fair weather, be converted into the open air by raising the great panes of plate glass, which are set in metal frames and counterweighted to raise completely out of sight. This dining-room is in the octagonal tower seen on the garden-front of the house, and it commands beautiful views toward Long Island Sound.

## P HILADELPHIA'S HUNDRED AND TENTH EXHIBITION

AT THE request of Mr. Lewis, president of the Pennsylvania Academy of the Fine Arts, we take pleasure in publishing his letter, which explains a regrettable mistake made in our recent review of the exhibition:

DEAR MR. NELSON:

I have read with interest your intelligent appreciation and criticism of the 110th Annual Exhibition of the Pennsylvania Academy of the Fine Arts as published in No. 217 of *THE INTERNATIONAL STUDIO*. Like everything else you write, it is worthy of careful consideration. One criticism you make, however, I must take exception to.

"Why such a picture as *1875* should be singled out for distinction as against, for instance, a neighbouring canvas by Frank W. Benson, *The Seamstress*, is one of those riddles of the universe which the most seasoned gallery-goer fails to solve."

Frank W. Benson's picture, *The Seamstress*, was not eligible for the Lippincott Prize, first, because he received the prize in 1903, twelve years ago, and secondly because the prize is awarded to a picture which is for sale, and *The Seamstress* is not for sale.

I am sorry you made this mistake, and I think it ought to be corrected in justice to Mr. William M. Paxton, who exhibited *1875*, which did receive the prize; in justice to Mr. Frank W. Benson, whose picture you say in effect was considered for the prize and rejected, and in justice to the committee on exhibition of the board of directors, whose judgment has been impugned.

Probably the simplest way of making the correction, knowing as I do your love for truth and your determination to stand by the truth, is to publish this letter in the next number of your valuable journal. I remain, Yours very truly,

JOHN F. LEWIS.



GENERAL VIEW SHOWING THE GROUNDS

## What Tale does this Tapestry Tell?

### WHAT TALE DOES THIS TAPESTRY TELL?

*In answer to Mr. Lewis's article in  
March issue*

THE monograph on King David as he is depicted by miniaturists of the fifteenth and sixteenth centuries communicated by Mr. John F. Lewis, president of the Pennsylvania Academy of Fine Arts, is interesting so far as it goes. Mr. Lewis will pardon me, I am sure, if I say that it does not decide the question at issue.

We have only to compare the king in the tapestry under discussion with the type of King David seen in these miniatures to see that he does not conform to type. Not only does he lack the harp, which is almost always his badge and credential, as the broken wheel is that of Saint Katharine, and the gridiron that of Saint Lawrence, but he carries a sceptre, and his expression is neither that of the inspired psalmist nor that of the man suddenly attacked by "love at first sight." Is it not rather the face of a man brooding over a wrong, suffering the pangs of jealousy? Far removed from the emotions more or less unskilfully suggested in the face of King David by the miniaturists, is it not reasonable to refer this king to the secular sphere of the romances rather than endeavour to accommodate all the difficulties of the scene to a story from the Old Testament?

If Mr. Lewis thinks that an artist *circa* 1500 to 1525 would be squeamish regarding the nude and intentionally depict Bath-sheba in a magnificent gown with long train, jewels in her coif and necklaces over her shoulders, how does he account for the miniature he shows in which David is depicted naked in a river and, again (which is more to the point), for the miniature from a Book of Hours in which Bath-sheba is displayed entirely nude standing in a circular fountain, while King David looks on, not, as Mr. Lewis imagines the king in the tapestry to gaze, *leering*, but, on the contrary, quite without expression, from a window in the castle? We have many similar scenes in Books of Hours written and painted for serious men and women, and some that were printed and then illustrated by hand; they come down to 1525. Why should a designer for tapestry suppress the bathing fountain and the nudity, when the miniaturist embellishing a prayer-book saw no wrong in such a scene? While it is true that the miniaturists put local backgrounds of castle and interior

behind Biblical figures, it is also true that along with the Renaissance came an effort to indicate the Orient, as we see among the Italian painter-primitives when they introduce palm trees, camels and turban-bearing followers in such popular pictures as *The Adoration of the Magi*.

The Oriental touch which Mr. Lewis finds in the late-Gothic architecture of the fountain seems very remote. The Altman collection has a *Virgin Mary and Bambino* by Bernard van Orley, the famous Flemish designer of tapestries, which has a similar fountain, as far as possible from Oriental in shape! Mr. Lewis has a good deal to say about the turban and the crown, as if I had suggested that the king, if David, would have worn a turban. Re-reading "What Tale does this Tapestry Tell?" he will see that we should expect among the male attendants some sign of the turban, in accordance with the paintings and prints of the period to which this tapestry belongs.

While I admire the tapestry, I cannot go along with Mr. Lewis so far as to believe that "probably every figure is intended as a portrait." I regret that I cannot accept the suggestion. If it were so, it would go far to prove my thesis, viz.: that we have here an imaginary scene from some romantic lay about King Mark, Tristan and Isolde, or King Arthur, Lancelot and Guinevere. It is easier to suppose that a design for a Court circle would contain portraits of members of that circle than a design for a church. In the latter only portraits of donors were placed, and always in subordinate, reverent positions.

As to Mr. Lewis's remarks regarding the "housetop," let him observe where Rembrandt places King David in his celebrated nocturne showing Bath-sheba, completely nude, in her courtyard, a painting now in the Altman collection. I also differ from him when he says: "The mediaeval artist had never seen the roof of an Oriental house, flat, parapeted," etc., in this sense. I am sure an artist of the calibre of him who made this design must have travelled in Italy, like Bernard van Orley, and while there would have seen housetops very similar to those of the Levant.

Much as I regret to differ on an art matter, even so small a matter, from the president of the Pennsylvania Academy, I must repeat that Mr. Lewis fails to substantiate the easy-going, conventional assignment of King David to the king depicted in this tapestry. Will not some one suggest a more probable character? CHARLES DE KAY.



Members' Exhibition, Art Club of Philadelphia

WINDY AFTERNOON

BY LEON KROLL

## P HILADELPHIA ART CLUB EXHIBITION BY EUGÈNE CASTELLO

FIFTY-NINE works in oil by artist members of the Art Club of Philadelphia were on view in the gallery from February 21 to March 5 inclusive, and this was followed by another exhibition about two weeks later, open to contributions from members of the profession in general and subject to selection by a jury. Not a few of the canvases here shown are important ones, the production of painters whose names do not appear in this year's Academy show or who are represented there by less interesting works, a situation that is probably consoling to them and, of course, satisfactory to the public not concerned with local differences of opinion on artistic coteries. An effort was made to give every artist member of the Club who so desired an opportunity to exhibit at least one of his works, limiting him, however, to a reasonable size of canvas. Some show more than one such, as William M. Chase, for example, who

is represented by three: a portrait of his son, Master Roland Dana Chase, lent by Mrs. William M. Chase; an *Old Fisherman*, and a still-life picture of *Deep Sea Cod*, admirable works, each in a different way, and characteristic of the versatile painter. Benedict Osnis shows portraits of *Marcia* and *Sonia*, engaging presentments of ingenuous childhood. Henry Rittenberg's well-designed and skilfully brushed figure, entitled *Reflections*, has the real distinction attached to the portrayal of a very charming personality. He also shows a capital bit of still-life that is admirable in facture. Joseph de Camp exhibits a very effectively illuminated three-quarter, entitled *Silver Waist*; William H. K. Yarrow a well-conceived figure of a girl of distinctly Spanish type, entitled *Minnie*. L. G. Seyffert occupies the honour place in the gallery with a full-length "arrangement," entitled *Study in Blue and Gray*, a very slender young woman in diaphanous drapery of delicate contrasting colour forming the subject of the work, and Lazar Raditz has a carefully painted portrait of Mr. H. Dale Benson on view.

## Philadelphia Art Club Exhibition

Emil Carlsen shows two small but very telling landscapes, *The Canal*, and *Woods, Interior*. Edward W. Redfield exhibits three works, two of them snow scenes, the other *Stover's Mill*, one of the most virile canvases that has been observed as coming from his hand recently. William Ritschel's *Ice-Bound Ledges, Monhegan Island*, has some wonderfully forceful and realistic painting of massive boulders and tumult of heavy surf. Birge Harrison shows some poetic moonlight scenes of beach and river. Alexander Harrison contributes a view of *Venice by Moonlight*. Charles P. Gruppe is represented by an interesting work depicting a *Street of New York*. Paul King shows a characteristic *Mill Road*, true to nature in rendering of atmospheric greys. Besides a convincing portrait of Mr. John R. Tinkham, W. W. Gilchrist has a very good study of the nude entitled *The Mirror*. Leon Kroll shows a boldly handled landscape, *Windy Afternoon*.



Members' Exhibition, Art Club of Philadelphia

SILVER WAIST

BY JOSEPH DE CAMP



Members' Exhibition, Art Club of Philadelphia

ICE-BOUND LEDGES, MONHEGAN ISLAND

BY WILLIAM RITSCHEL



*Members' Exhibition, Art Club of Philadelphia*

REFLECTIONS  
BY HENRY H. RITTENBERG



COLOUR STUDY FOR SIDE WALL  
CORPUS CHRISTI CHAPEL, NEW YORK CITY

BY W. LAUREL HARRIS

## **A**RT PATRON AND MASTER PAINTER BY W. H. DE B. NELSON

THE great cause for which W. Laurel Harris has for years been working and agitating is the producing of industrial art in an industrial nation, of insisting that artist and art students

should learn not only to utilize material but to solve the problem of the materials used. The artist, as a rule, is not a practical man, and in no manner is this lack of education more proven than in the decay and fading away of colour that may be observed among so-called masterpieces of modern times. He believes that true art can only occur through the co-operation of the art patron



DETAIL OF PANEL CARVED AND GILDED  
FOR CORPUS CHRISTI CHAPEL

BY W. LAUREL  
HARRIS

and the master painter, aided by a staff of young enthusiasts. The great painters of old were not only master painters, but were contracting decorators in the fullest sense of the word, and in Mr. Harris's opinion there can be no great national art until the time is forthcoming that we moderns can work in the manner and spirit of such men as Raphael, Pintericchio, Fra Angelico, Giotto, Gentili da Fabrino or Mantegna, only to name a few of this illustrious band. In other words, we should revive the traditions of the past by adding grace and colour to our public, semi-public and private buildings, and render in lines and tones all that is or should be dear to the hearts of the people.

W. Laurel Harris is much more of a practitioner than a preacher, however, as his latest memorial, Hunt's Point, clearly demonstrates.

In the case of the Corpus Christi Chapel at Hunt's Point, which in its main features may be

considered as completed, there was a splendid co-operation between the art patron, Mr. John D. Crimmins, and the master painter, W. L. Harris, who with untied hands was enabled to carry out his scheme of decoration from alpha to omega, so that this little Dominican chapel stands forth to-day as marking a distinct epoch in American art; and it is an object lesson for many reasons, not the least of which is that this emprise has been entirely protected from commercialism.

The large wall spaces offered to the mural painter ideal conditions. The centre of the eastern wall, where the Blessed Sacrament is exposed all day, is the dominant note of interest. In order to create the sensation of splendour and glory, every resource of the painter's art has been brought into play: intricate patterns of gold and silver, lapis lazuli and malachite, opals and mother-of-pearl,



DETAIL OF PANEL CARVED  
AND GILDED FOR  
CORPUS CHRISTI CHAPEL

BY W. LAUREL  
HARRIS

## *Art Patron and Master Painter*

combine with winged cherubim and the rays of ascending light. A border in high relief surrounds this composition, showing the passion-vine in a conventionalized rendering, whilst amid gold and silver one sees at intervals the heraldic device of the Dominican Order. Throughout the building the passion-flower, in gold and orange, is repeated, giving charm and brightness to every corner. Panels of saints, prophets and apostles, along with the stations of the Cross, complete the side-wall ornamentation. The carved, gilded panels, of which, when completed, there will be twenty, are to be tinted in fourteenth-century manner, like the highly prized altarpieces of that remote period. The idea of Mr. Harris is to give our churches a unity of decoration which will include everything from the chairs to the ceiling or dome. There should be no isolated clusters of art objects.

The Church of the Paulist Fathers has occupied many fruitful years of W. Laurel Harris's life and has given him a unique experience in church decorating, an experience which has born golden fruit in this latest achievement, where nothing was left to chance. The master painter who conceived the scheme was on the scaffold with his men, following out every detail.

The fact that the glorious red walls of a Pompeian villa have survived the ravages of time and climate, while a few years suffice to make a modern wall crack and peel, has led Mr. Harris to take great precautions with flat tints and plain painting. Such work should not, in his opinion, be

relegated to ordinary workmen devoid of artistic knowledge and imagination. In the Corpus Christi Chapel the pale mat tones of the petals of the passion-flower form the background, over which spread in intricate pattern the purple blue of the flower's centre and the dull, cool green of the pointed leaves. To quote Mr. Harris:

"How much happier our artists would be if

instead of organizing new societies, new exhibitions and getting forever and without end into more or less disgraceful rows, they were one and all engaged at permanent work on the walls of our public and private buildings. But, unfortunately, our modern art education is somewhat at fault. Our artists are not taught to obtain scientific and practical results; they are not trained to be master painters. They, unfortunately, seldom have the practical knowledge of decorative affairs displayed by hundreds of great Italian master painters of the past. Through all the ages the master painter and the art patron walked hand in hand, helping each other, ren-



DETAIL OF PANEL CARVED AND  
GILDED FOR CORPUS CHRISTI CHAPEL

BY W. LAUREL  
HARRIS

dering glorious and permanent the hopes, the fears, the ambitions and the ideals of the people."

The time will surely arrive when mural painting will have a vogue; when our public buildings will be edifices of joy and beauty, full of colour and sculpture, united into a harmonious scheme by master painters, surrounded by their pupils, all endowed with a like desire to do their very best, the symbolism of their thought and work extending to every detail in the design.

**K**ARL WILHELM DIEFFENBACH  
BY EULALIE OSGOOD  
GROVER



ONE of the most significant figures among German artists of the present time is that of Karl Wilhelm Dieffenbach. Through his sympathetic and spontaneous depiction of childhood and youth, both in oil and black silhouette, he holds a unique place in modern art.

He is a follower of no school, though he has caught something of the poetic spirit of the early Greeks and the mural decorators of ancient Pompeii and Herculaneum. In



fact, his art reflects the influence of his long life in southern Italy more strongly than it does that of his home country. This may be explained by the fact that about twenty years ago Herr Dieffenbach was forced, after much persecution, to



leave his fatherland because of his too liberal views along the lines of religion and personal conduct. He has himself described how, with his three little children, he wandered, an exile, across the rugged Swiss mountains and down the sunny slopes of Italy, until he found his "Paradise" among the simple, friendly peasants on the ancient royal island of Capri.

Here, without interference, he is living his life in simplicity and trustfulness, recording in verse and picture many of his dreams of ideal beauty and joy.



He has discarded the ordinary costume and wears a long grey robe, with sandals on his bare feet and no hat to cover the uncut hair which is combed straight back from his high forehead. He is one of the most picturesque figures on the famous little island, and a visit to his studio, such as the writer was privileged to make a short time ago, gives a glimpse of this unusual and impressive personality that is not soon forgotten.

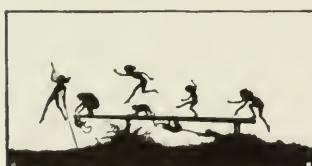
Perhaps the most strikingly beautiful of Herr Dieffenbach's recent work is the poem



and panel picture entitled, "Per Aspera ad Astra," or "Meines Lebens Traum und Bild: auf Rauher Bahn zu den Sternen hinan." The poem is a charming series of word-pictures, showing the joyous and triumphant life-journey of a human



family in right relation with its God and its fellow creatures. This gospel of "Peace on earth for men and animals, holy peace for all nature," is also the theme which is developed so exquisitely and irresistibly in the thirty-four silhouette pictures which accompany the poem, some of which are reproduced here. They are depictions of the rhythmical grace and the joyous companionship of children and creatures at peace.



But they are more than this. The sweep and movement of the drawing, the freshness and spontaneity of the composition, the grace and vigour of the racing, leaping, dancing child-figures, the strength and beauty of the friendly ani-



mals, and the delicate tracery of the vegetation, make this series one of Germany's most notable contributions to modern art.

## *In the Galleries*



THE ANTIQUARIAN

BY J. DE TAHY

### **T**IN THE GALLERIES

IN THESE days of over-production in painting and sculpture, to mention the principal art items which the public is invited to view it behooves one to manifest a great care in what to see and what to neglect. This season, more than any previous one, we find several galleries interested in a never-ceasing whirl of group exhibitors of every degree of talent and impotency. To see the occasional good things one has to take in regard hundreds of exhibits which certainly deserve hanging—hanging in chains, like felons, by the cross-roads. Then there are the personal offenders, as distinguished from groups. The one man or the one woman, perhaps an infatuated couple, who, fresh from the master's hands, feel it essential to disfigure a few walls and wait in spidery anticipation upon the public fly. In such wise art is degraded and the artists reap no benefit. Of course, there are exceptions, and we hasten to mention one or two that occur to mind. A very interesting display of Spanish art, in the manner of the great protagonists, Zuloaga and Sorolla, was an exhibition in the gallery of Braun

et Cie. by Pascual Monturiol, who portrays the drudgery of life in its most perspiring phases. Lumbermen with Herculean chests, bending beneath their load, foundrymen, lightermen, long-



*Courtesy Berlin Photographic Company*

MOTHER AND TWINS

BY MAURICE STERNE



*To be hung in the State House of Indiana*

GEN. GEORGE ROGERS CLARK

BY OTTO STARK

shoremen, and his decorative panels, with purple and gold clouds on the horizon, and a procession of fisherfolk going to or returning from the boats, are fine compositions. The spirit of Meunier, whose pupil he was, breathes in many of the drawings. The best figure-piece is *José Flores and Family*, a fat, over-dressed gipsy and wife, airing their wealth and their three buxom daughters who walk in front to meet the admiration and envy of Barcelona. To offset the squalid side of

life and its degrading poverty, the artist has dotted his exhibition about with many smiling and happy-looking gipsy girls, but these are somewhat commercial paintings and do not explain the man.

Ossip L. Linde showed some twenty canvases in the studio of C. S. Pietro, the sculptor. His work formed the subject of a special article in our last issue.

Scarpitta, the young Sicilian sculptor, gave a numerically big exhibition in the galleries of Ehrich Brothers. Though in many respects an excellent craftsman, one feels that he lacks originality and force, that Mnemosyne somewhat overrules the creative Muses. However, he is still young and much of his work portends a successful future. Noticeable among his works are his *Amore di Madre*, *Lady Godiva* and *The Last Bond*.

In our last issue a portrait by J. H. Gardner Soper, of Perugini, was attributed to George Soper. We pray forgiveness.

Bourgeois Galleries, 668 Fifth Avenue, have arranged for an exhibition of the works—paintings, lithographs and etchings—of Henrik Lund, the Norwegian artist, to run from April 3 to April 24. Dr. Christian Brinton has consented to write an appreciation, which will appear in the May number.

Mr. Martin Birnbaum, of the Berlin Photographic Company, is only in his element when able to secure *outré* exhibitions of what might be styled “hothouse art,” and, fortunately for the elements, he is very often in the happy position of tendering rich, rare and exotic offerings to an artistic public. It is comforting to observe that this discriminating searcher after art of cosmopolitan importance occasionally deigns to select an American artist as his showman, in this instance Maurice Sterne, who, self-exiled, like Gauguin in Tahiti, has spent years in India and the Archipelago.

The Tack Exhibition, lately concluded at the Worch Galleries, was an immense success, artistically considered, and the pictures will go by invitation of Miss Cornelia Sage to the Albright Gallery, Buffalo.

A rehabilitation of the New York Society of Etchers has taken place, and henceforth those interested will find a great change in the spirit and management of this youthful Society, whose board will consist of the following gentlemen: Mahonri Young, president; Arthur Covey and Earl Hortex, vice-presidents; George T. Plowman, secretary,

## In the Galleries

and Howard McCormick, treasurer. In connection with etching, it may be mentioned that Mr. Plowman is enrolling members for a class to be held in the studios of the Carlton Illustrators, top floor of the Fuller Building. Any one interested should write quickly, before the class is completed, to Mr. Plowman at the National Arts Club, who will give all information.

The Arlington Galleries have been exhibiting the work of several lady artists, most prominent among whom by the work exhibited are Jane Peterson and Alethea Hill Platt. The former has a well-painted picture, entitled *Red Parasol*, somewhat injured by the fact that the lady belonging to the parasol is attempting the difficult task of walking up a wall instead of what are intended to be steps. No wonder the lady looks over her shoulder, inviting sympathy in her difficult enterprise.

*A Sunlit Wood* and *An Old-World Workshop* are very creditable performances by Alethea Hill Platt. *The Sphinx*, by Georgia T. Fry, is a good rendering of a somewhat worn subject. These galleries will next be giving an exhibition of the

water-colours of Onorato Carlandi, who has been exhibiting this winter in Boston.

A new gallery has been opened at 14 East Forty-sixth Street, by Mr. John Levy, whose evident intention is to show first-class work, judging by the pictures he has hanging.

The Art Club of Philadelphia has awarded the Gold Medal to Joseph de Camp for his oil painting bearing the title *Silver Waist*, reproduction of which appears in this issue on page lix.

Among our reproductions is an interesting tribute to General Clark painted in a dignified manner suitable to its destination in Indiana's State House. The artist is Otto Stark. A painting by the Hungarian artist, J. de Tahy, adorns the top of page lxv, and is a pleasing composition full of character. At the foot of this page is the reproduction of a clever impression by Theresa Bernstein.

A very beautiful display of Japanese drawings and prints by Ichiryusai Hiroshige is drawing enthusiastic print lovers to the Yamanaka Galleries. The catalogue is beautifully gotten up, with a colour frontispiece and numerous half-tones. In



SEEING THE WAR NEWS ON BROADWAY

BY THERESA BERNSTEIN

## *In the Galleries*

looking at these wondrous designs and delicate phantasies it is not surprising that so many artists derive much from Japan.

The Macbeth Gallery became, during March, a veritable dancing hall. Beautiful bronzes, ranging from a tiny little dancing babe three or four inches high, by Lillian Link, to larger works by Robert Aitken, Malvina Hoffmann and Alice Morgan Wright, to name only a few, illustrated the dance classically and barbarically performed. More interesting still were the drawings above them by Arthur B. Davies in chalk and charcoal.

A painting by Carton Moorepark of Mr. Ewart has been for some time on view in the window of the Scott & Fowles Gallery. This portrait commanded attention from the fact that it occupied the window exclusively, and from the more important fact that it revealed itself as an achievement very much in advance of the usual portrait work performed in New York. Carton Moore-

park is an artist of unusual attainment, as collectors are beginning to perceive.

Varnishing day and press view of the ninetieth annual exhibition of the National Academy of Design were on March 19. As usual, the exhibition will be duly noticed in *THE STUDIO*. A visit to the Farmer studios at 5 West Fifty-sixth Street is a joyful event. The room decorations, with splendid carvings and gildings and temple curtains, make a beautiful design and set off in a remarkable manner the Chinese antiques which Mr. Farmer has so intelligently collected.

### MARCH NUMBER

By an unfortunate accident several imperfect copies were mailed. Subscribers, especially those who have their numbers bound up, would do well to assure themselves that they have perfect copies. A glance at the first page will give the necessary evidence.



*Courtesy Berlin Photographic Company*

A BALI DANCE

BY MAURICE STERNE





"L'ABANDON." BY  
J. H. FRAGONARD

*(By permission of Messrs. Thos. Agnew & Sons,  
Publishers of the large engraving)*

# The INTERNATIONAL • STUDIO •

VOL. LV. No. 219

Copyright, 1915, by John Lane Company

MAY, 1915

## THE SPRING ACADEMY BY W. H. DE B. NELSON

WITH the return of spring the National Academy of Design in New York City has once more held its annual and ninetieth exhibition. Departing from usual custom, it was decided to make it an entirely free exhibition, and to judge by the capital attendance the experiment has been crowned with success. If art can be popularized, the best way to set about the task is undoubtedly to do away with gate money. Possibly in time the Academy may find it convenient even to provide representatives of the press with needed photographs of the exhibits, thus stepping into line with Philadelphia, Pittsburgh, Washington, Chicago and other art centres which follow this plan not merely as a matter of courtesy, but more as a matter of course. Possibly before the advent of the millennium they may even proffer cakes and lemonade. Free entrance is not the only sign of the occasion. This exhibition marks the official exodus of Mr. John W. Alexander, who in discarding his mantle may well exclaim:

*"Hic victor cæstus artemque repono."*

The display embraced close upon five hundred numbers, including thirty-four pieces of statuary, mostly of a small character, excepting the exquisite young girl in bronze by Rudolph Evans, standing at attention with an apple in either hand. That most difficult pose has been gracefully achieved, and the stiffness of the heel-to-heel position does not obtrude to mar in any way the composition. An excellent bronze is *Tying the Sandal*, by Charles Louis Hinton, who has pleasingly solved a difficult problem. From all sides the bending figure presents fine sweeping lines and charming contours.

So much is truly good art in the four well-hung galleries that we may be pardoned for calling

attention later on to a lower standard of art, of course without singling out examples.

F. Waugh gives us the many-twinkling smile of ocean in his *South Atlantic*, which is a splendid bit of objective painting. Paul Dougherty was conspicuous by his absence. A somewhat bizarre canvas by Gifford Beal reveals him at his best. No elephants on this occasion, but a scene from the



POLLY WITH THE  
ROMAN SCARF

BY A. MAYNARD  
WILLIAMSON



NORTH RIVER FRONT

BY ALBERT KROLL

Hippodrome, and as fine a piece of impressionistic work as could be found on any wall. It is a blague of brutal strength, from the huge curtain to the motley crowd and the ambling white horses shaded with green and blue. The whole thing is splendidly vital and entertaining. For beauty of sheer paint we turn to George Bellows' *Young Girl*, which compels admiration.

In a general survey the reflecting visitor could hardly escape the feeling that very much labour is bestowed upon clay and canvas that would find a more useful outlet in field or factory. A large percentage of artists continue to produce bad art, memories of the past, continuations of bygone successes, flagrant imitations of the quick and the dead. The uninteresting and lifeless work of the 'fifties and 'sixties, instead of being scrapped and forgotten, is recreated daily and with an audacity past all comprehension the craftsman submits these unnecessary efforts to a too indulgent jury. And, yet, are these efforts entirely futile? We

may see those four blessed letters, more euphonic than Mesopotamia, "SOLD," in the bottom corner of canvases which, judged as art, have little intrinsic worth beyond the cash value of the frame. The public is therefore as much to blame as the artist. Both need to be educated. Just as long as trashy pictures find a market hundreds of artists will arise at cock-crow to supply the need.

We shall only then secure the best art in America when the artists themselves feel less trammelled by convention. Their main fault is that they are too timid. Some few that we could name are gaining pictorial or plastic freedom by their temerity, by which term it shall not be implied that pyrotechnics or any unsane ness should be countenanced. Cubism and kindred phenomena are as dead as the proverbial door-nail; where their devotees expected a thoroughfare they were pulled up short in a cul-de-sac. The reason is that all these isms have been developed upon insecure premises. To arrive at the top

peaks of Parnassus requires strict equipment and, above all things, a solid foundation to the training received. Foundationless art has the same chance of soaring as an uncharged balloon. Those artists who are progressing are doing so for the reason that their art mansions have been constructed solidly, so that they can and do experiment continually with modern problems; they are actualists in whose lap the future of art in this country reposes. At present there is too much paltering with the past, too much hanging on to the skirts of tradition, as though American artists were not big enough to build up their own tradition. The material is at hand and beckoning to those who will only envisage it.

Viewed from a distance that no ordinary room offers, Hawthorne's picture is a grand study of filtered light. A woman of mulatto type apparently—else how could those brown tones relate with the purple walls?—is occupied with spring fashions. The piece is well staged and the painter

*The Spring Academy*



*Isaac N. Maynard Prize*

PORTRAIT OF DR. FELIX ADLER

BY DOUGLAS VOLK

is estranged from his usual somewhat sombre palette. Snowscapes retain their popularity to an extraordinary degree among our American artists, and every quality of snow and bleakness, from the feathery material to glacial snow, find their

places upon the walls. Among the brigade who wrestle ably with winter problems are E. W. Redfield, W. E. Schofield, Paul King, Gardner Symons, Charles Rosen, Jonas Lie, Everett L. Warner, Carl Eric Lindlin, Gustave Wiegand and James Knox.

*The Spring Academy*



*First Hallgarten Prize*

BEBALO

BY EUGENE SPEICHER

Albert Groll had a small canvas of his favourite hunting ground, Arizona, with an excellent sunset effect.

Louis Betts showed a very attractive portrait, representing in full length the winsome little

daughter of Mr. and Mrs. Gardner Symons, whose name, by the way, is not Bessie. The easy pose, fine composition and luscious colour mark this portrait out as one of the best exhibited. Other good children paintings were *Miss Florence Rossin*,



SNOWFALL IN THE WOOD

BY EVERETT WARNER

by Irving R. Wiles, a splendid instance of insouciant childhood in white frock, blue bows and a little blue elephant toy at her feet. The background might have been more luminous and in better tone, but, take it all in all, the artist has given us a very striking portrait in excellent taste. Lydia Emmet's *Goldfish*, too, is a charming piece of childhood—a little tot gazing into a bowl of goldfish—very joyous in colour and conception. Theresa Bernstein is a young artist with a well-assured future to face. Her groups are splendidly observed, and when she departs from a certain tendency to mix molasses with her pigments her canvases will be still more compelling in interest. In the south gallery was a large composition by this artist, representing a crowd at the box-office. The different types of music lovers and that edging movement of the line have been well evidenced in paint. Arthur Hoeber in *Willows* and Granville Smith in *Cedars* have displayed good qualities in *paysage intime*. The latter's *End of the Pier* is bathed in atmosphere and well composed, but the

colour appeared a little too forced for the subject. Hayley Lever and H. B. Snell were represented with fine Cornish subjects. E. B. Grossmann's *Girl with a Teacup* is interesting, if only to show that the virile technique of Robert Henri and George Bellows is calling forth many admirers and disciples. Christine Herter showed a *Girl Sewing* in which the handling of neck and shoulders was very exquisite. Charles Warren Eaton, A. P. Lucas and Carl Eric Lindlin contributed landscapes of true lyrical quality.

The young Russian, Joel J. Levitt, has repeated the promise of his winter performance in a Russian village wrapt in slumber and apparently very remote from the tragedies of war, the canvas showing an imagination which, blended in paint, puts him far above the standing of the ordinary landscapist blessed only with outward vision. As a second string to his bow he showed a peasant woman with an indication of sunset and sheep, entitled *At the Close of the Day*. This appears to be slightly overworked and more an illustration

## *The Spring Academy*

than a picture in consequence. But the inward vision is manifest and gives the required *cachet*.

W. J. Beauley has surprised his friends if not himself by the finely and solidly painted *City Gate*, with the charming colour pattern through the passage. One may detect, perhaps, the architect a little too strongly, but still it is a great picture.

Crisp's *Curtain Call* is also a call to the artist. He deserves a bouquet as much as the *prima donna assoluta* who bows so gracefully in front of the gorgeously decorative curtain.

*November Shadows* by Catherine Langhorne, a child's portrait by Eugene Speicher, Glenn Newell's *Old Farm, November*, Randall Davey's *Uncle Dan*, Ivan Olinsky's *Vera*, A. T. Van Laer's *Autumn*, A. P. Cole's *Summer Idyll*, Lester D. Boronda's Monterey interior, Chauncey Ryder's *Pack Monadnock*, Nisbet's glorification of summer, Bicknell's *May Morning*, all proclaimed merit and invited closer inspection. W. H. Singer showed a salmon stream. He has a blue vision, but his tone and colour are so full of charm that

one soon falls into his way of thinking. F. Lungren sent *A Café* which as a design was brimful of cleverness. The carafes, tables and illuminations dot the picture well, but the figure seated is a fashion-plate. Cullen Yates' *Crisp September* is atmospheric but somewhat spotty. H. Hildebrandt is very successful in his *Sewing Bee*, where he introduces standing, sitting and kneeling figures with light bursting through a large window and weaving beautiful patterns upon flooring and furniture. Hubbell's *Susanna* is a well-thought-out decoration. A lady reclines upon a sofa and dashes of rich red fulfill their mission excellently in an unusual composition. A young nude by A. Kanovitch deserves mention for its grace and atmospheric quality. Mary Greene Blumschein well deserved the Julia A. Shaw prize for her *Princess and Frog*. The swirling lines, the rhythmic feeling throughout, combined with the rich, creamy tone of the draperies, give the canvas great distinction. These qualities make up for a certain *gaucherie* of pose.



SUNSHINE OF MORNING  
BY GARDNER SYMONS





TWILIGHT SONATA  
BY LILLIAN GENTH



BELVEDERE, OVERLOOKING SUMMER GARDEN

FRANK LLOYD WRIGHT, ARCHITECT

## INTERPRETATION NOT IMITATION BY HENRY BLACKMAN SELL

"STYLE," commented Frank Lloyd Wright in a recent discussion of his architectural work, "is the external manifestation of organic integrity, and decoration merely an element of style. Just why architects borrow the semblance of styles from the past, adopting or even adapting those forms which changing conditions have robbed and left barren, has always been a mystery to me. It seems such a foolish neglect of our natural gifts. New modes of living, new needs and new tools should bring forth new styles with their elements of new decoration." And surely there are few, if any, living architects better qualified to put these pointed queries into discussion.

Nourished as a youngster in the draughting rooms of Dankmar Adler and Louis H. Sullivan, upon whose World's Fair transportation building European architectural authorities heaped unqualified honours as "the first new note in architec-

ture since the Gothic," Mr. Wright grew up in an architectural atmosphere free from pedants and a pretentious awe of the "seven orders" to an unhampered and enlightened selfhood. Then in the full flush of youthful energy and with a sincere and healthy appreciation of the fine art of building he set out to find for himself a field untouched by the office of his training.

"At first," says Mr. Wright, in telling of this period, "there was a reaction. I soon made little or no use of decoration as an applied thing. From out the chaos of architectural effort I wanted to erect buildings that would definitely meet and truthfully idealize (poetically, if possible) the individual requirements for which they were designed. Upon this ideal of organic integrity my work must stand for its merit and for its style."

This alone was a task worthy of and requiring the strength of a strong man. It meant the forefront of the development of a worthy American architecture, an architecture that would not be adorned with decorative forms stolen from the tombs, the temples and the cathedrals of the Old

## Interpretation not Imitation

World, but an architecture that is in itself and in its natural developments a style, a decoration; an architecture the character of whose forms should be one with the legitimate use of the great modern tool—the machine—and in harmony with the best architectural traditions we have inherited.

In the pursuance of this ideal it is easy to believe that uncounted obstacles had to be conquered. One building possibility followed another in and out of the office because prospective clients were

feet, with various precedents established. Now greater and less-hampered opportunities are coming to hand in the development of truly typical American industrial buildings.

This brief summary of Mr. Wright's aims will possibly give a better understanding of the unusual things accomplished in his latest work—a summer garden and a winter garden at the foot of the old World's Fair Midway, a hundred-foot-wide and mile-long parkway, connecting two of Chicago's



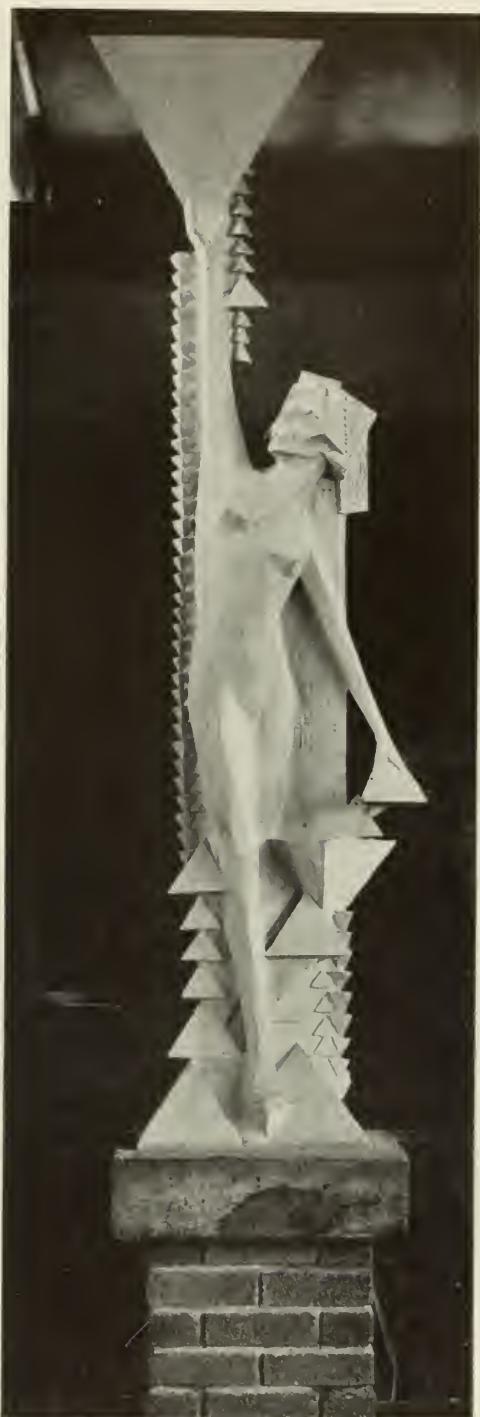
ENTRANCE TO ARCADE OF WINTER GARDEN

FRANK LLOYD WRIGHT, ARCHITECT

dulious of radical departures from the forms they had become accustomed to regard as architecture. But there always comes a time when sustained creative effort is rewarded, a time when the light of a new day seems to break through the mists of misunderstanding; when those who come to scoff remain to assent.

Among revolutionists pioneer periods never cease, and the time will probably never come when Frank Lloyd Wright, the living, has nothing new to say, but the ground is broken, and in the field of the detached dwelling the work is well on its

largest parks. Here the artist and his dream have come near a meeting, and for the first time in many, many years the forms of three arts, architecture, sculpture and painting, are found proceeding from and determined by the same mind. Everything, from the intricate complications of the commodious kitchen to the comfortable dining-rooms, where every guest has an unobstructed view of the cabaret, to *The Lady of Sorrows* and *The Lady of Joys*, to the polychromatic panels in the "tavern tap," came from the brain of this versatile builder of buildings.



SPRITES  
DESIGNED BY FRANK LLOYD WRIGHT  
EXECUTED BY A. JANNELLI



A POLYCHROMATIC  
DECORATION

DESIGNED AND EXECUTED BY  
JOHN LLOYD WRIGHT

"We have long passed that childish state wherein we demanded of music that it imitate the barking of a dog, the singing of the nightingale or the soft rushing of a river. We have gone beneath the surface in music that we might interpret all of these; we have found fundamental chords of harmony, and we have arranged those chords in subtle patterns which bring us into closer sympathy with the eternal and which recreate us as joys and sorrows of all the ages. Must the graphic and plastic arts remain on the low plane of imitation? Are there no elemental chords of harmony in line, in colour or in modulated surface? Must we forsooth go on painting and sculpturing the literal flower, the literal nude, the literal platitudes of obvious externalities, eternally? No, we can and we should treat the eye of the mind on as high an aesthetic plane

Early last spring when for the third time Mr. Wright's work was accorded an individual exhibition at the Chicago Art Institute in connection with the work of other American architects, the art critic of one of the daily papers chanced into the room devoted exclusively to his latest building projects while he was arranging plans and models.

"Mr. Wright," said his interrogator, "hasn't your work rather cubistic sympathies?"

"What do you mean by 'cubistic'?" he replied, "If you refer to the fact that the work is a form of natural design rather than nature imitation, I might plead guilty."

"Yes, but natural design rather than nature imitation? What do you mean by that?"

"Simply this—*interpretation* instead of *imitation*. For generations we have been accepting the literal aspect of nature's forms faithfully—often the more faithfully the more appreciated—and so recording it for the 'adornment' of our homes and public buildings. We have passed the time when we need depend upon these obvious realisms.



PATTERN IN CONCRETE WALL

*Interpretation not Imitation*



DECORATIVE DETAILS SHOWING UNITY OF ARCHITECTURE AND SCULPTURE

as we do the ear of the mind, and, by the discernment of colour's innate harmonies, by apprehending the eloquence that inheres in the mere qualities of line as line or of modulated surface pattern, a more intimate and natural expression of spirit in the terms of pure de-

sign. Only through such an interpretation of nature, based upon simple principle, will the art of architecture and its painting and sculpture be raised above imitation and the character of a building become truly intimate—a great *interpretation* once more elemental as a work of art.

## *The Sculpture of Rudulph Evans*

### THE SCULPTURE OF RUDULPH EVANS BY HELEN CHURCHILL CANDEE

WHAT shall we say of the American sculptor who is little known to the public in his own country but who has achieved the rare distinction of having a figure bought by the French Government for the Luxembourg. There is a modesty of demeanour and a sensitiveness that prevent the true artist from self-exploitation, for so conscious is he of the elusiveness of beauty that his attitude

must ever be one of humility toward his own efforts to crystallize it.

Although Rudulph Evans has not an unsold piece in his studio, he is little known beyond a certain group of men who have been fortunate enough to secure his work. The marble replica of *The Golden Hour* will soon be in the Metropolitan Museum in New York, but until then Mr. Evans' work is not before the public except in a brief but important showing at the Knoedler Gallery.

The art of Rudulph Evans is one full of poetry, especially in portraiture. Particularly does he feel the delicate atmosphere of aloofness surrounding childhood, and this he imparts to the portraits. The bust of the little granddaughter of Mr. James Stillman is frankly a portrait of a child of ten as she looks in her daily play, but it has also a wistfulness and a tender droop of compassionate shoulders that is of her coming womanhood. It is the representation of a little girl, but of a little girl whom you would like to know and with whose development you would like to be associated. This bust is cast in bronze and is completely covered with a soft, lustreless patine of deep yellow gold. The effect is bewilderingly lovely in its softening of all hard shadows.

Another little granddaughter is shown in a bonny head that is full of suggestion. It was executed at the order of Mr. Thomas F. Ryan. It is full of the spirit of childhood, all eagerness in movement, all reserve as to thought. This reserve of children, this protection they all instinctively give their mental processes lest some grown-up chide or ridicule, it is the peculiar power of Mr. Evans to impart to his portraits. He works at childhood with the touch of the poet.

The most ambitious of the nude figures is that called *The Golden Hour*, a young girl of unconscious beauty and nobility, surveying life in the light of its sunrise. It has the repose of the Greek ideal, yet speaks of modernity; it is not so much tender as it is strong in hope and expectancy, which is the true attitude of youth toward the unknown. The figure is modelled with deep appreciation of subtlety in curve and texture, and one feels by the eye alone the softness of flesh and the strength of construction. But above all this shines the glowing heart of young womanhood.

This figure, which was made for Mr. F. A. Vanderlip, to be the goddess of his formal garden at Scarborough, N. Y., was cast in Paris, in bronze, then covered with patine of a chastened gold, and



BRONZE STATUE  
OF GIRL

BY RUDULPH  
EVANS



DETAIL OF A NUDE  
BY RUDULPH EVANS

## *The Sculpture of Rudulph Evans*



A FOUNTAIN DESIGN

BY RUDULPH EVANS

sent to the Salon for last spring's exhibition. It was there that the art committee of the French Government saw it and at once determined to secure it for the Luxembourg. As it was promised to Mr. Vanderlip, this could not well be, so a compromise was effected, whereby a replica was to be left in France. Permission was also given to repeat the figure later in marble for the Metropolitan Museum. But the original stands in the garden of Mr. Vanderlip, the jewel in a wide architectural scheme which both protects and exhibits it.

A figure of extreme interest is a nude holding an apple in either hand. In this is seen a suggestion of the archaic. It is as though it might have been modelled in Greece while Egypt still influenced her art. It has a boldness, a flouting of coquetry in the pose, that is akin to the Egyptian, and that in our day seems almost like a conventionalizing of the human lines, as for architectural service.

Another figure of which we give only the head is a nude in buoyant pose, designed for the garden of Mr. John D. Rockefeller, where it now stands in an architectural setting made by Mr. Bosworth. This head has all the charm and freshness of

girlhood as we know healthy girlhood in America.

In brief, it may be said of Mr. Evans' art that he is a sculptor who holds fast to beauty, which in these days of artistic backsliding is as rare as it is satisfying. His ideal is the spirit of ancient Greece dashed with modernity, as he puts on his wondrous gold patine; or, if you like, he spells the message of to-day with the time-old alphabet of art. He tries no wild tricks, no eccentric flights of model's pose, or of execution, but quietly, elegantly, poetically, he expresses the beauty which is found in a body and a soul fitly united. In consequence he will live when we have forgotten the rash sensationalist who but catches a moment of a tired eye.

### KARL BITTER

THE terrible accident which caused the death of Karl Bitter on April 10 outside the Metropolitan Opera House, New York, has removed a notable sculptor from our midst. His contributions to art are too well known to need mention here.



STUDY OF A CHILD

BY RUDULPH EVANS

*March 1915*



MR. TH. HALVORSEN

BY HENRIK LUND

## H ENRIK LUND OF NORWAY BY CHRISTIAN BRINTON

THERE is no gainsaying the fact that New York is rapidly becoming one of the international art capitals of the world. While it cannot thus far claim precedence over Paris or London, yet to unprejudiced minds it is obviously entitled to rank next in succession. The reason is not far to seek. We possess the necessary acquisitive power and we display an æsthetic curiosity which is literally insatiable. Unpatriotic as it may appear, we are not satisfied with the standardized product of our native painters and sculptors. We demand something more stimulating, hence the welcome accorded artists from overseas, whether they be previously known to us or not. A typical case in point is presented by Henrik Lund of Norway, the current exhibition of whose

work has attracted such favourable notice. Although not widely known to the local public, this was not, however, Mr. Lund's first visit to our shores. He spent considerable time in this country during the season of 1912-13, when he was artistic director of the memorable display of Scandinavian art held under the auspices of the American-Scandinavian Society.

The work of Henrik Lund is of particular interest because it is expressive of present-day æsthetic tendencies in the Northland. A free, bold draughtsman, and a colourist of originality and power, he stands in the forefront of the modern movement in Scandinavia. Like Gösta von Hennigs in Sweden, Axel Jörgensen in Denmark, and Ludvig Karsten of Kristiania, Lund cannot be called an extremist. He adheres to the representation of form as it appears to the normal vision, and his sense of chromatic values, while individual,

## Henrik Lund

is by no means arbitrary or eccentric. He occupies, in short, a middle position between the radicals of yesterday, such as Cézanne, Gauguin, and Van Gogh, and the rampants of to day, including Henri-Matisse, Picasso, Picabia, *et al.*, *ad infinitum*. Those craving the sensational will find Mr. Lund's work a disappointment. Those, on the other hand, who make a fetish of the conventional will doubtless be perturbed by his energy of stroke and penchant for pure or slightly modified colour effects.

The artistic tradition which the work of Henrik Lund eloquently exemplifies is not the outcome of hybrid conditions. It is essentially a home product, an epitome of his own race and time. It bases itself squarely upon the sturdy naturalism of Christian Krohg and the psychic suggestion of Edvard Munch. More sensitive than Krohg, and less imaginative than Munch, the younger man shares in many respects this dual aesthetic heritage. You cannot confront his work without recalling either or both of his great, turbulent predecessors, who, happily, are still alive and fecund to-day. The artistic history of Norway is indeed brief, those two epoch-making canvases, Krohg's *Albertine at the Police Court* and Munch's *Spring*, having been painted respectively in 1887 and 1889. A distinctly indigenous personality, Lund owes little to Paris and less to Germany. He has not infrequently been christened the Norwegian



MISS ELLEN HVIDE BANG

BY HENRIK LUND

Manet, though the only possible excuse for such a characterization seems to reside in the fact that, during their early, adventurous youth, both went on long sea voyages—Manet to Rio de Janeiro and Lund to South Africa. Their art itself is different, as different as might well be inferred from the fundamental disparity in training and temperament.

Owing partly to the wholesome individualism of the people themselves and partly to the fact that their country is still without official art instruction, the Norwegians are refreshingly independent, though at the same time eclectic, alike in their painting and their sculpture. Those stormy radicals, Munch and Vigeland, have done gallant service in stiffening the spirit of the younger generation, and it is to this group that Henrik Lund belongs. He developed spontaneously with little or no specific tuition. A brief course of study with Harriet Bacher, and a trip merely for the sake of observation to Copenhagen, Paris, and Berlin constituted his entire apprenticeship. He had always desired to paint, and paint he did as soon as he was at liberty to do so. There was at the outset no special predisposition toward any given subject or theme. He attacked with equal gusto landscape, still-life, and the human face and form. Wide as are his artistic sympathies, it is nevertheless in the province of portraiture that Henrik Lund displays the fullness of his power. A shrewd student of character, and a brilliant, dashing craftsman, he is able swiftly to see and transfer to canvas the essen-



MR. GEDDES, TOLEDO

BY HENRIK LUND



*Courtesy of Mrs. Reisinger*

THE LATE MR. HUGO REISINGER  
BY HENRIK LUND

tial personality of the sitter. While his method may be summary, the result is abundantly vital and convincing.

The work which Mr. Lund has brought to America consists of portraits, landscapes, a few outdoor genre studies, and a series of lithographs and dry-points. A salutary inequality of attainment marks not a few of these experiments, whether colouristic or linear, for the virile Norwegian is by no means machine-like in his production. Every problem exacts a fresh solution. Independent of precedent, he approaches each subject upon its own merits. He fails or succeeds in direct ratio to the vividness of his first impression and the vigour with which he is able to push his attack. Possessing a temperament in which deliberation plays scant part, he stakes all upon the initial impact. While such a course presents its manifest perils and pitfalls, yet when conditions are favourable the outcome more than justifies itself. This is not the way one is taught to paint in the schools. It is nevertheless the method exemplified by Goya and by many kindred rebels who have helped to redeem art from professional fatigue and academic anaemia.

The wholesome, impetuous art of Henrik Lund should find ready response in our midst. Though assuredly undisciplined, it is replete with dynamic

force, a quality in which our own production is sadly deficient. We have, of course, our popular portraitists, apostles of snow-clad hillside and devotees of industrial theme, yet there is something fundamentally timid and conservative in our outlook upon nature and character. Lacking in restraint and devoid of studied contemplation though they unquestionably be, the big, dashing,

canvases of such a man as Mr. Lund are nevertheless inspiring to a degree which we can scarcely fail to appreciate. They possess a vigour and spontaneity the absence of which should cause us no inconsiderable regret.

The matter seems to resolve itself into a question of individuality, and here the smaller country possesses a distinct advantage over our own vast, standardized community. The Norwegian aims to preserve and to perfect his personality. The American seeks conformity to accepted convention. You find no conces-



YOUNG GIRL

BY HENRIK LUND

sion to popular prejudice in the austere Ibsen or the aggressive Björnson, and the same holds true of Krohg, Munch, and Vigeland. It was not by descending to the common level but through manfully dragging the public up to their heights that these men managed to survive and, in the end, to triumph. Their art was not compliant. It was defiant.

## *St. Paul Institute*

### **S**T. PAUL INSTITUTE

THE announcement has been made that an extensive exhibition of work of Northwestern artists will be presented in St. Paul, May 1-9, under the auspices of the St. Paul Institute. This plan is more ambitious than any other which has been independently undertaken by St. Paul management for the promotion of art interests. Its fulfillment along the broad lines laid out by those responsible for its inception will result in a quickening of artistic talent and appreciation throughout Minnesota and the surrounding States.

For a time it appeared probable that there would be no large spring exhibition in St. Paul, such as has heretofore been assembled by the Minnesota State Art Society and presented locally by the St. Paul Institute. For a number of years this annual exhibition has been presented under the joint auspices of the two organizations mentioned and has met with signal success. It came to be regarded indeed as the outstanding event in St. Paul art activities. Much to the credit of the Minnesota State Art Society and its director, Maurice K. Flagg, it presented in a very comprehensive way the achievement of the artistic talent of Minnesota in the field of fine and applied arts, and there was displayed each year a collection of representative American paintings.

After careful consideration of all matters and parties involved, the State Art Society decided to present its annual exhibition as a feature of the State Fair, where it was felt it would do the greatest good to the greatest number. An agreement was forthwith made between the managements of the State Fair and the State Art Society whereby for at least three successive years the two organizations would jointly present the annual art exhibitions. The conspicuous success of the exhibition shown by the Minnesota State Art Society on the Fair grounds last September proved the wisdom of this change. At the same time the St. Paul Institute felt that it would be a misfortune to lose the cumulative value which has been gained by repeated presentation of the State Art Society's exhibition in previous years. The community has come to look forward to a big art display as an annual event in the late winter or early spring months, and it was felt that the response would continue to increase if some aggregation of art could be shown at that time. And so, with an

entire absence of any feeling of rivalry or competition, and enjoying the cordial support of the State Art Society, the Institute has developed and will carry out its plan for a spring exhibition this year and successive annual exhibitions.

The scope and purpose of this undertaking will differentiate it from the annual exhibitions of the State Art Society. In the first place, instead of limiting the field from which artists may submit their work to the boundaries of Minnesota, the Institute extended it to include Wisconsin, Iowa, the Dakotas and Montana. Invitations were sent to artists throughout this territory, who will be on an equal footing with those of local and State residence. Those in charge have decided not to include the craft arts and architecture in this display, confining it strictly to the fine arts. There will be a competent jury of artists of established reputation, non-residents of St. Paul, who will decide what work of that submitted will be shown and to whom honours are to be awarded. Medals which will have accredited and authoritative significations, bearing the stamp of the St. Paul Institute, will be presented as prizes to the winning artists in the various branches of art. Those medals, awarded each year, will have a standard valuation in relation to artistic achievement and will be a symbol of merit that will be eagerly sought and proudly cherished when won.

The Institute plans on a collateral feature corresponding to the generous display of paintings by eminent American artists of to-day, such as the State Art Society has included in its exhibitions. However, instead of bringing a general collection of work from some Eastern point in this country, it is the intention to add even greater interest to the forthcoming spring exhibitions by assembling a generous loan collection of paintings by celebrated artists, European as well as American, and contemporary as well as not living; such paintings to be offered for the occasion by public galleries and private owners in the territory. Such loans will come for the most part from the Twin Cities, where much art material of highest rank now finds a permanent place. It is proposed that the St. Paul Institute shall purchase at least one work to be selected from this exhibition, keeping up the tradition of a popular voting contest established in connection with former State Art Society exhibitions. The picture so selected will be added to the permanent gallery of the Institute in the St. Paul Auditorium.



THE POOL

BY MAYNARD DIXON

## THE ART OF MAYNARD DIXON BY HILL TOLERTON

Do you know Maynard Dixon? He is an artist who has interpreted the West, and he has interpreted it not superficially nor casually, but profoundly and skilfully, from a knowledge that is thorough and an experience that is wide.

In his paintings he has given us not only scenes from life in the mountains and plains, desert and shore—mysterious Indians, men of the lonesome cattle ranges, dust of round-up and the distant scurry of wild horses, but also beautiful landscapes of the desert, the gorgeously coloured mesas of Arizona and the pale sage-brush wastes of the Northwest. Executed with careful technique and filled with light and colour, these pictures give to the beholder the pleasure of works of art done with truth, with the added joy that is always present when a real artist has put his own personality into what he has depicted. That the artist understands the life of the West, especially the life of the great inter-mountain desert, and that of the Indians, with a very thorough and complete mastery gained from his years of experience and travel in the great Southwest, is self-evident. His art reveals the indisputable fact that he is not painting as an onlooker or an outsider after superficial observation, or purely for commercial purposes, but from a love of the life itself, as he has himself known and lived it. His art is expressive of his convictions and reflects absolutely the sincerity of the man. This quality of sincerity is the one to which we especially desire to call attention, and is one of the striking features of his work.

Undoubtedly Mr. Dixon's sympathy with the out-of-door life of the West and his comprehension of the Western spirit so masterfully revealed in his art is largely due to the fact that he is a native

Californian who has spent the major part of his life west of the Rockies, and, like Joaquin Miller, his genius is purely native.

Like many another Californian who has achieved distinction, Mr. Dixon is of Southern ancestry, his father having removed from Virginia in 1868 to what is now Fresno, Cal., where the artist was born in 1875. Although Mr. Dixon has a studio in the city, he is not of the city, but has his real home in the gray sage-brush uplands and the arid and highly coloured deserts of the West. Since 1900 the artist has made many trips through different parts of the West, from Canada to Mexico, spending much time in the desert parts of Arizona. In these travels he has visited some twenty-five different Indian tribes, and many a ranch and "prospect hole." As he himself has said in his characteristic way:

"I never was 'adopted' into any Indian tribe, but have friends among them that I would prefer to many a white man. I have never been a cowboy, but I have camped and ridden with them many miles and days. I never tried prospecting, but I have bunked with old prospectors in the desert and on the mountains. I never 'carried the chain,' but I have lived in surveying and logging camps, and the smell of sheep-pens is not unknown to me. My object has always been to get as close to the Real Thing as possible—people, animals and country. The melodramatic Wild West idea is not for me the big possibility. The more lasting qualities are in the quiet and more broadly human aspects of Western life. I aim to interpret for the most part the poetry and pathos of the life of Western people seen amid the grandeur, sternness and loneliness of their country."

Some of the artist's finest achievements are a result of these trips and have been exhibited in important art centres, and many of these now form a highly-prized portion of various private

## *The Art of Maynard Dixon*

collections. Of course the artist's work in oil does not show in all cases the highest excellence of which he is capable. His earlier work shows the faults which the first efforts of all artists are inevitably bound to show, and in some cases the drawing of his figures leaves much to be desired. However, considering the difficulties of his task, he has achieved in many instances results which are rather remarkable.

The *Cliffs del Muerto* expresses very beautifully the extravagant and vivid colouring of the desert, and *In the Horse Corral* is full of spirited action. *The Last Warrior* is one of the artist's successes, and its quiet reserve and dignity reveal very clearly the completeness of his training and the originality of his genius.

Mr. Dixon's versatility of talent is amply proved by the fact that besides his paintings he has executed, at various times, some very fine designs for furniture and fixtures which were quite faithfully in the spirit of the best periods of English and French interior decoration. One of his recent triumphs is a room in which the totem of an Indian tribe has been used as a motif for the entire decoration of the room, the design being repeated in the furniture, draperies and wall decorations.

Undoubtedly one of the most important of the artist's recent achievements is the completion of four decorative panels for the Indian Hall in the magnificent home, "Anoakia," which Mrs. Anita Baldwin McClaughry has built in the Santa Anita Canyon, near Pasadena.

These four mural decorations form a frieze four feet deep, running around the hall. In imagining and executing these panels the artist has given rather a free rein to the poetical side of his nature, and has laid especial stress upon the picturesque and romantic in the life of the Indian, instead of accentuating the harsh and cruel features. The pictures are intended to suggest rather than depict the life of that "type" of Western Indian which has now practically disappeared, and the models used by the artist were real flesh-and-blood Indians.

The pictures express in a very convincing and beautiful way certain phases of that life and certain customs and beliefs. We will note here again that the poetical feeling of the artist is possibly the dominating quality in these compositions, and so thoroughly has he grasped how deeply the old-time Indian had his life wrapped up in the supernatural, that he has obtained a marvellous interpretation of the Indian and his traditions. The

belief in supernatural manifestations is a fundamental of Indian life. It colours all their thoughts, influences all their acts, and their absolute faith and sincerity in their beliefs call upon our admiration.

Although these four panels are separate compositions, each one makes a part of a continuous flow of line, so that the artist has expressed a certain unity which closely joins the pictures together. This arrangement makes a rather small room appear larger than it actually is.

The most stirring of these panels, and the one which portrays most vividly the savagery of the Indians, is entitled *The Victory Song*, and represents a war party returning with their captives. On the bare body of the chief who rides in front is painted the "Coo"—stripes indicating the number of times he has struck the enemy. He carries in his hand a painted stick ornamented with one of his victim's scalps. The medicine-man follows, wearing his bonnet ornamented with buffalo horns, which represent his supernatural powers.

The black and red stripes on his face are the colours of war and death, and he carries the sacred medicine-spear, supposed to be imbued with supernatural powers. In the medicine-bag which he carries across his knees are those secret medicines which are supposed to influence the fortunes of his war party, and the mystery of which no one but the medicine-man knows. The buffalo robe thrown about his body completes his ceremonial costume. The white captive riding behind the medicine-man and the Indian chief is, of course, the centre of interest in the panel, and in the truly superb drawing of this nude figure the artist has very graphically expressed utter hopelessness. Her luxuriant mass of reddish-brown hair forms a fine bit of colour. Behind the white girl follows a motley crowd of warriors, Indian captives, etc., and in the distance to the right are seen the natives of the village who have come out to observe the warriors' return.

The panel on the opposite wall, called *Envoy of Peace*, is in complete contrast. To the right is seen the single figure of a chief standing forward slightly in advance of his companions, and looking intently toward the mounted warriors of another tribe who approach slowly up the hill. The artist has conveyed in this figure a very fine sense of dignity and majesty.

In one of the smaller panels, entitled *The Pool*, is a very charming group of Indian women and children, who in the early morning have come



ENVOYS OF PEACE—A DECORATIVE PANEL

BY MAYNARD DIXON



THE VICTORY SONG—A DECORATIVE PANEL

BY MAYNARD DIXON

## *The Art of Maynard Dixon*

down to bathe. This composition is perfectly balanced, and these beautifully drawn figures are silhouetted against an immense white cloud which does not show to advantage in the reproduction. Noteworthy is the beautiful blue tone of the robe which is thrown over the central figure in the group.

The last panel of the four is called *The Ghost Eagle*, and in the poetry and pathos of the picture one of the old Indian superstitions is suggested. The Indians believe that whenever any bird or animal hovers near the place where one of their number has died it is a manifestation of his spirit. The Indians coming up the slope of the hill on the right approach the burial-rock and seeing the eagle they are filled with awe of the ghost. This picture is more particularly satisfying to the artist, in that it expresses so vividly that combination of fear and love of supernatural manifestations which is so vital a part of the Indian's life. It is at the same time the most decorative of the group.

The composition of each of these panels is excellent, leaving nothing to be desired, and especially interesting is the character drawing of the Indian horses. However, we think the critic would be justified in taking exception to the transparency of the harmonious, though subdued colouring, which is a little flat for mural work, but it

suits exactly the room in which the decorations are placed. Also we think the blue haze ever present in the desert has been rather too strongly accented, and a severe critic would undoubtedly observe the absence of atmosphere between the beholder and the figures in the first plane, but to have changed this would have possibly had the effect of losing the solidity of the wall, especially considering the feeling of great spaces observable in the second plane. The ideas expressed in the panels are beautifully carried out in the other decorations, the wainscoting of redwood being toned a charming shade of smoke gray and the tile floor having a modified Navajo pattern of the artist's design.

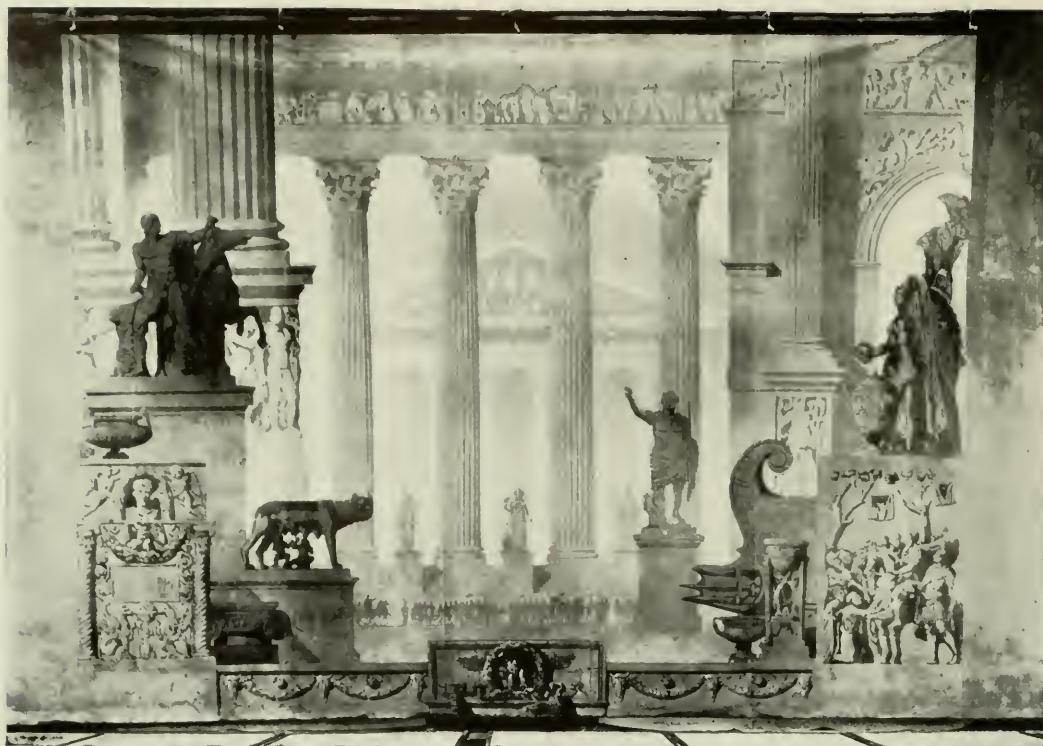
On the whole, Mr. Dixon is to be congratulated upon having achieved a signal success in his interpretation of the mystery and silence of the Great Plains, and in developing an art which is truly national in that it is distinctly American.

An artist who so thoroughly comprehends the romance of the old days no doubt will be persuaded to return to the desert in the near future, and we may expect on his return to have further proofs of the genius of one who is so completely saturated with the spirit of the West that in expressing himself he unconsciously epitomizes the life of the time.



A NAVAJO FAMILY

BY MAYNARD DIXON



CENTRAL PANEL OR CURTAIN

## A CADEMIC THEATRE, CARNEGIE INSTITUTE, PITTSBURGH BY SAMUEL HOWE

THE theatre of the School of Applied Design at the Carnegie Institute of Pittsburgh is an academic workshop as well as a delightful setting for a play or a lecture. The architect said that one of the greatest difficulties had been to secure a decoration that did not call too much attention to itself, and that was not primarily and distinctly a theatrical "fakement." Nothing would have been easier than to have had a splendid canvas full of gaudy colours, a painting seeming to own the place and possibly diverting the students from the purpose of the building. Yet in its way this composition is just as good as the work of Puvis de Chavannes, Sargent, or Abbey, of the Boston Public Library, in that it is essentially a part of the building, illustrating definitely an acceptable theme. The drawing is calm, quiet, real—simply a mural painting. It is not dizzy with personality, but rather the work of a man satisfied to transmit an idea, dealing with facts. It is archaeology, plus painting, plus man of the

world in his desire to so arrange his work that it holds a proper place and does not usurp the position of something else. So skilfully has the designer introduced into the story the well-known examples of the world's treasures that the visitor may look at them or not as he will, enjoying the outline or ignore it altogether. Still he must feel their presence and perhaps unconsciously assimilate many of their underlying principles. Here is history, sociology and religion. The scenes depict Egypt, Assyria and Greece so that a child can very well understand. The drawing is splendid.

Of course, the first thing we notice is the shape of the place. It is elliptical in plan. The liberal daylight is supplied by a large lantern in the ceiling. The widest portion of the ellipse is occupied by the proscenium arch, and the small ends are subdivided by three wall panels. The sketch plan tells the story. The central panel, or curtain, closing the stage opening is a scene of Rome once again majestic and triumphant. The base of the composition is a fragment of a tomb in Villa Albani accompanied by a portion of the frieze of the tomb of Cecilia Metella, the Roman eagle and wreath now in the portico of the Church of SS.

## Academic Theatre, Carnegie Institute, Pittsburgh

Apostoli and a panel from the arch of Marcus Aurelius. In the middle ground from left to right is one of the horses of Phidias, a bronze wolf of the Vatican, a restored portion of the prow of a Roman galley and the well-known Victory of Cornezzano, a copy of which is in the Metropolitan Museum of this city and known to every student in the land. A portion of the tomb of Emperor Severus—the sculptured base—is to be seen behind the horse of Phidias. On the right side of the composition is a fragment of the arch of Constantine, and in the same general field behind that again extends a colonnade of the Corinthian Order from the Temple of Vesta. The background in the dim distance, so faint that it can hardly be seen, yet never out of sight, is the outline of a Roman dome.

The panel on the left is Greece. A portion of the frieze of Bacchantes from the Museum at Naples forms the base. Above is a full relief figure of Libera outlined against a decorated portion of the tomb of Dexileos at Athens. Behind is the dignified Order of the Parthenon. The adjoining panel illustrates Assyria. The base, which, by

the way, takes up the same general line throughout the building, recalls a relief of the Palace at Persepolis. Behind is the winged, human-headed bull from Khorsabad and arches from the Palace of Nimrod at Babylon. The columns are from the Palace at Persepolis. It should be noted that care has been taken that where possible throughout the decorative scheme of the theatre certain horizontal lines connect, the frieze and base spring of arcading preserve the same line where possible, tending to broaden and unite the story. A panel designed in memory of Egypt completes the set to the left of the stage. The base embodies a portrait of Seti I at Abydos. The small, seated figure of Neferhotep is immediately above, and also the colossal standing figure of Nefertari, the favourite wife of Rameses II, from the Temple at Luxor. A fragment of a colonnade from the Temple at Edfou, with just a glimpse of the Kirospinx in the Temple at Karnak, completes the scene. Yes, the Egyptians were always sentimentalists, romanticists, with an imagination and humanity which is to-day preserved in build-



SET OF PANELS TO RIGHT OF STAGE, PORTRAYING BYZANTINE, POINTED GOTHIC AND RENAISSANCE PERIODS

## Academic Theatre, Carnegie Institute, Pittsburgh

ings transmitted to us. Some of their work has more significance than the entablatures of the Renaissance, and is even to be preferred to much of the Romanesque work.

To the right of the curtain is something of the Byzantine period, including the Romanesque of France and Italy. The figure from St. Marks at Venice, a sarcophagus from the Riccardi Palace at Florence, and a bay of an arcading from the Church of St. Guillem le Desert in Languedoc, will be recognized. Following is a memorandum of the Middle Ages, pointed Gothic ever agile and ambitious. Above the sculptured base from the cathedral at Salamanca is one of the figure columns from the southern porch of the cathedral at Chartres, and a gargoyle from the cathedral at Amiens. We naturally turn to the last panel with pleasure, for it recalls so vividly Michael Angelo's well-known figure of *Night* from the tomb of San Lorenzo at Florence.

Behind this is Donatello's *St. George* from the church of San Michele, Florence, with a portion of the arcading by Benedetto at Spoleto and a

cartouche from the Cancelleria Palace in Rome.

We are invited to look at the idealism of the woman of the Nile, fascinating according to Egyptian imagery and possibly a little more decorative and immeasurable than any other conception we have had. Look at the woman of the Renaissance, and even at the Greek-clothed woman. They are beautiful as figures, beautiful of line—that is, a good deal of a picture, less satisfactory as a comrade. The Greek's care for the flesh and clothes seem to have been at the expense of the spirit. The standing figure of a man in the panel of Byzantium, with uplifted hand of benediction and finger pointing to something beyond the arena of the struggles of this world, is very human.

Over the proscenium arch is a motto, a reminder that architecture is ever the servant of mankind. It reads: "Here inspiration spreads her wings." This little theatre is an admirable text-book, a diary of man's temptation, a gauge of his passions. And perhaps its lessons are all the more valuable because of a subtle presentment.



SET OF PANELS TO LEFT OF STAGE, PORTRAYING GREECE, ASSYRIA AND EGYPT

## *In the Galleries*



*Exhibited at the National Academy of Design in its last Winter Exhibition*

POPPIES

BY ROBERT W. VONNOH

### **I**N THE GALLERIES

AMONG the important exhibitions besides the New York Academy's spring display must be mentioned first the highly successful experiment of Brooklyn Museum. Director William H. Fox has gotten together a splendid collection of contemporary American art, and the method of displaying in groups deserves notice. By the aid of partitions it is possible to enjoy good pictures without tedium and eye-strain. One feels that the artists have sent of their best, and very many of the 107 paintings are prize-winners and star features of recent exhibitions. The women artists at the Anderson Galleries have shown once more and very convincingly that there need be no question of sex in painting or statuary, as witness the work of Anne Goldthwaite in *Luxembourg Palais*, the somewhat harsh but effective canvases of E. V. Cockcroft, the stunning figure pieces of Theresa Bernstein, *The Big Animal Book* by Martha Walter, who ought to leave the babies alone for a period and give us more of the beach, in which class of painting she is undefeated among the moderns; Mary H. Tannahill, Harriet Bowdoin, Maude Bryant, Jane Peterson, Sophie M. Brannan, Anna Crane and Josephine Lewis are all well represented.

Among the sculptresses Harriet W. Frischmuth distinguished herself, especially with *Girl with*

*Fish*; Olga Popoff Muller, Janet Scudder, Elizabeth Sturtevant Bliss and Mrs. Harry Payne Whitney likewise sent good works of art.

David and Jonathan or, to be more explicit, Walter Dean Goldbeck and Mario Korbel, painter and sculptor respectively, and inseparable comrades, gave a very choice display at the Reinhardt Galleries, which will receive attention in a later issue from the pen of Dr. Arnold Genthe.

At the Daniel Galleries one expects to find ultra-modern art, and the offerings of Samuel Halpert certainly do not belie the character of the gallery. Some of the pictures shown are most attractive in colour and design, especially a view of Notre Dame seen from an unusual angle, and a scene in Ardeche, France. Good portraits and landscapes have been on view at the Arlington Galleries. The artist is Elizabeth Curtis, who loves to tackle problems of atmosphere, fog, moonlight and mist.

American landscape painting has been beautifully represented during the last month at the Macbeth Galleries by an association of recent origin calling itself the Twelve Landscape Painters. We receive a special satisfaction from Bruce Crane's *Late Winter*—Crane at his top notch, we believe—Alden Weir's charming *Windham*, and J. Francis Murphy's *October Hillside*, this latter on exhibition through the courtesy of Mr. Alexander Hudnut. Snell, Lathrop, Carlsen and Ochtman are also in evidence. We commend a



OBVERSE OF BENEDICT XV MEDAL



REVERSE OF BENEDICT XV MEDAL

serious consideration of both the individual and aggregate excellence of such an exhibition of American painting.

In a few days Lester D. Baronda and George Bellows are to have a room apiece at the Minneapolis Institute of Fine Arts.

William Carvill Cornwell has for some time been playing, but very seriously, with what may be termed a new phase of art. He calls his discovery "luminos," and has just shown them with éclat at the Worch Galleries. These luminos are pictures constructed out of translucent coloured papers in layers of various thickness and lighted from behind. The effect is truly magical and the light thus obtained defeats all rivalry from pigment.

A snow scene in Quebec and some fog-girt haystacks in the marshland of New Jersey illustrate the splendid uses to which this new art can be applied.

By the courtesy of Mr. J. de Lagerberg we are enabled to reproduce the medal of the new Pope, Benedict XV, made by Carlo Johnson, of Milan. The designer of the medal, Albino Dal Castigné, had six bronze plaquettes at the International Medallie Exhibit of the American Numismatic Society, 1910.

Below is an urn twenty-three inches high, ordered by Countess Dahlerup, of New Rochelle, to contain the ashes of her sister, Harriet Beck-Brundum. The third figure in the group depicted is her other sister, the well-known writer, Karin Michaelis.

The reproduction on page cii is the work of a



A SILVER  
MEMORIAL URN

EXECUTED BY  
CARL VIETH



PORTRAIT OF MRS. HILDEBRANDT  
BY H. L. HILDEBRANDT



A PORTRAIT

BY DOROTHY M'NAMEE

young artist who is making her débüt at the MacDowell Galleries. Dorothy McNamee is quite untaught, and her portraits occur, one might say. A very few glances at the sitter give the necessary inspiration and, lo and behold, to the surprise of artist and subject, a soulful portrait of a Holbeinesque character ensues, the pencil following unconsciously the dictates of her artistic conscience. It would be black magic were it not performed in sanguine.

## M R. FRICK'S NEW FRAGONARD ROOM

REFERRING to the mention made on page 155 of this issue, in the English section of the magazine, of the new home of the Fragonards of Grasse, it should in justice be added that the new setting for these famous panels is being made by Messrs.

White, Allom & Co., of London and New York. The senior partner of this firm, Sir Charles Allom, has controlled the decorative scheme of the main floor of the palatial new residence of Mr. Henry C. Frick on Fifth Avenue, New York, and following the recent acquisition by Mr. Frick, through the Messrs. Duveen, of the celebrated Fragonard Room from the Morgan Collection, which, considered as a unit, is held by Mr. Joseph Duveen to be the most important work of art in America. Sir Charles, in consultation with Mr. Duveen, has designed the new room for the accommodation of the famous paintings, which it is expected will provide the most effective setting they have ever enjoyed.

## H ELP YOUNG ARTISTS!

A NOTICE appeared on page xlvi of last issue explaining this latest scheme to benefit young artists. At this moment of writing some hundred competitors are engaged upon a theme given by Mr. Daniel Chester French, "War," and when we go to press an exhibition of this work will be in full swing at the Reinhardt Galleries, which have been generously lent for the purpose. The competitions thus inaugurated will be continued at short intervals, the next in a month's time being devoted to painting. The great interest attaching to this enterprise leads to the belief that we have here something which will grow to be a very important movement. But like all similar efforts this one needs support, and we would once more mention that Mr. E. M. Gattle, at 630 Fifth Avenue, New York, has very kindly consented to act as treasurer of the fund to be raised by membership. The payment of \$500 constitutes a founder member, while any lesser sum from ten dollars upwards makes the contributor a supporting member. It is to be hoped that those who value art for life's sake will be sufficiently interested so that their active support may be speedily forthcoming.

Among the most recent members may be mentioned Mr. Elihu Root and Mr. Otto Kahn.





QUEEN HENRIETTA MARIA.  
FROM THE PAINTING BY  
SIR ANTHONY VANDYCK.

# The INTERNATIONAL • STUDIO •

VOL. LV. No. 220

Copyright, 1915 by John Lane Company

JUNE, 1915

## THE SAN DIEGO AND SAN FRANCISCO EXPOSITIONS BY CHRISTIAN BRINTON

EDITOR'S NOTE.—*It was Dr. Christian Brinton's wish to have the two expositions run concurrently in this issue but considerations of space have necessitated our reserving San Francisco for the month of July. This will enable us to illustrate the articles more fully. Other contributions by the same writer will follow in due course giving special heed to the paintings and statuary.*

### I. SAN DIEGO

IT MUST be confessed that the congenital weakness for hyperbole which obtains west of the Mississippi leads one to be cautious not alone of the Grand Canyon but of the eloquently exploited expositions at San Diego and San Francisco. Superlatives not unwarrantably make for suspicion, yet in none of these instances is there

occasion for undue conservatism. Like the thumb-print of God pressed into the surface of the earth so that man may forever identify His handiwork, the Canyon transcends the possibilities of verbal or pictorial expression. Although by no means so ambitious as its competitor, or, rather, its complement, farther northward along the historic Camino Real, the Panama-California Exposition has scant reason to fear comparison with the Panama-Pacific. Restricted in area yet rich in suggestion the San Diego Exposition is a synthesis of the spacious Southwest. It seems to have sprung spontaneously from the soil and the vivid race consciousness of those who inhabit this vast and fecund hinterland. Regional in the sense that the recent Baltic Exposition at Malmö and the Valencian Exposition of 1909 were regional, it is at once more concentrated and more characteristic



Panama-California Exposition, San Diego  
ACROSS THE ESPANADE

ARCHITECT, FRANK P. ALLEN, JR.

## *The San Diego and San Francisco Expositions*

than either of those memorable displays. Though you may have seen many expositions you have encountered none like this red-tiled, white-walled city set amid luxuriant semi-tropical vegetation and flanked on one side by a deeply incised *arroyo*, and on the other by the azure expanse of the sea. On crossing the majestic Puente Caballo you enter the Plaza de California, or California Quadrangle, the architecture of which furnishes the keynote of the exposition. To the left is the California Building, which exemplifies the cathedral type, to the right is the Fine Arts Building, which conforms to the better-

It is impossible not to respond to the seductive flavour and opulent fancy of such an offering as confronts one at Balboa Park. Climatic conditions royally concur in assisting the architect to the utmost. Almost every conceivable flower, plant and tree here attains unwonted magnificence. The sun is brilliant but does not burn, and the close proximity of the sea softens and freshens the atmosphere without undue preponderance of moisture. Proceed along the acacia-lined Prado which constitutes the main axis of the general plan, stroll under the cloisters, linger in the patios, or follow one of the countless *calcadas*



*Panama-California Exposition, San Diego*

VIEW FROM THE LAGUNA DE CABALLO

known Mission style. These structures are permanent, and are not only a credit to the exposition and the municipal authorities, but reveal in new and congenial light the varied talent of their designer, Mr. Bertram G. Goodhue. At San Diego you have in brief something that at once strikes a picturesque and appropriate note. The remaining buildings which, with the exception of the Music Pavilion, are the creation of Mr. Frank P. Allen, Jr., all continue the Spanish-Colonial motif with conspicuous success. None of them is in the least out of harmony with the general ensemble, and there is not one that does not display uncommon capacity for the assimilation and adaptation of this singularly effective architectural style.

or pathways skirting the crest of the hill, and you will experience the sensation of being in the gardens of a typical Mexican mission. The mind indeed travels even farther back—back to the Alcázar of Sevilla, the Generalife, and to remote and colourful Byzantium. Unlike most of its predecessors, the San Diego Exposition does not convey an impression of impermanency. The luxuriance of the floral and arboreal accompaniments, of course, help to dispel any such feeling. Yet behind this is a distinct sense of inevitability which derives from the fact that here is something which is at one with the land and its people—a visible expression of the collective soul of the Southwest.



*Panama-California Exposition, San Diego*

A MISSION PATIO  
SOUTHERN COUNTIES BUILDING

## *The San Diego and San Francisco Expositions*

It need scarcely be assumed, however, that this radiant city which smiles down from its green-capped acropolis came into being over night, as it were. Behind this symphony of beauty is a background of solid endeavour and serious research along widely divergent lines. Mr. Goodhue's California Building is a successful adaptation to exposition exigencies of the impressively ornate cathedral at Oaxaca, Mexico. The New Mexico State Building, with its more severe silhouette and massive weathered beams protruding from the outside walls, is a free amplification of the famous adobe mission of the Indian pueblo of Acoma, the "sky city," dating from 1600. The essentially composite character of Spanish architecture is nowhere better illustrated than in these various structures, where you are confronted by turns with details Roman and Rococo, late Gothic and Renaissance, Classic and Chirugueresque. Still, despite this manifest complexity of origin and inspiration, the ensemble achieves the effect of complete unity. The very flexibility of the style employed is its greatest asset when it comes to solving problems of such a nature. You, in short, witness here in San Diego the actual revival of Spanish-Colonial architecture, and you will scarcely fail to agree that as a medium it is as perfectly adapted to the physical and social conditions of the Southwest as is the English-Colonial, or Georgian, to the needs of the East. Had the Panama-California Exposition accomplished nothing else, this rehabilitation of our Spanish-Colonial

heritage would have amply justified its existence.

The same consistency of aim and idea which characterizes the architectural features of the exposition obtains in other fields of activity. It has been the intention of those in charge to show processes rather than products, and nowhere is this more significantly set forth than in the California Building, which enshrines examples of the stupendous plastic legacy of the Maya civilization, and in the Indian Arts Building, which is devoted to displays of the craftsmanship of the present-day Indian of the Southwest. To begin with the deep-rooted substratum of primitive effort which stretches back into dim antiquity, and to follow its development down to modern days entails no small amount of labour and scholarship. For this task the exposition authorities were fortunate in securing the services of Dr. Edgar L. Hewett and a corps of competent assistants from the Smithsonian Institute, Washington. Dr. Hewett is one of that rapidly increasing number of scientists who feel the indissoluble connection between ethnology and æsthetics. Nothing finer has thus far been accomplished than his installation of the several exhibits in this particular section. The collections of pottery, rugs, baskets and domestic utensils, and the detailed series of drawings illustrating that graphic symbolism which is an inherent element in all aboriginal artistic expression, are as extensive as they are stimulating. On comparing these latter with the canvases devoted to native type and scene by Mr.



*Panama-California Exposition, San Diego*

COMMERCE AND INDUSTRIES BUILDINGS

ARCHITECT, FRANK P. ALLEN, JR.



Copyright, 1915, Panama-California Exposition, San Diego

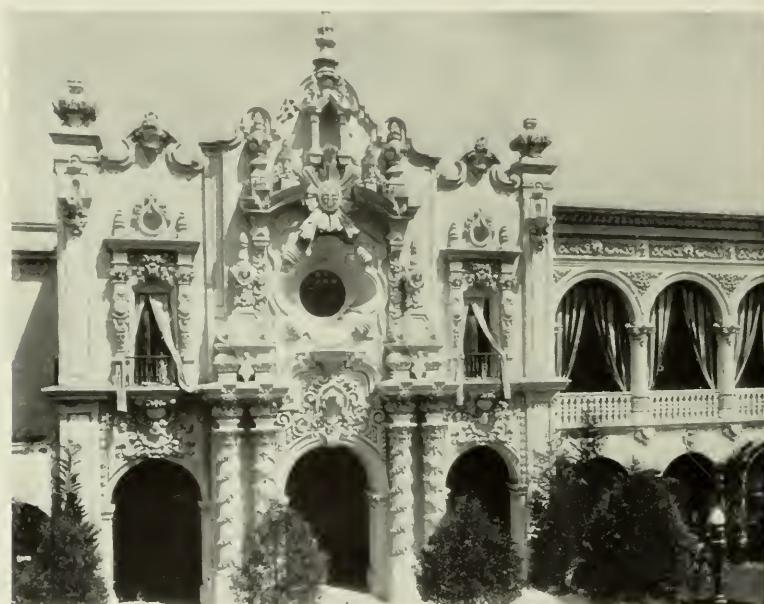
FAÇADE OF THE CALIFORNIA STATE BUILDING  
ARCHITECT, BERTRAM G. GOODHUE

## *The San Diego and San Francisco Expositions*

Robert Henri, Mr. Joseph H. Sharp, and others in the Fine Arts Building, one is forced to conclude that the capacity for pictorial representation has diminished rather than increased with the advent of our latter-day art schools and academies.

You can hardly expect perfection, even in such an exposition as that at San Diego, and it is in the choice of paintings for this same Fine Arts Building that one may point to a certain lapse from an otherwise consistently maintained standard. It is not that Mr. Henri and his coterie are not admirable artists. It is simply that they do not

gleaming little city perched upon its green-crested mesa teaches anything, it teaches that the most precious things in life and in art are those that lie nearest the great eloquent heart of nature. The subtle process of interaction which forever goes silently on between man and his surroundings, the identity between that which one sees and feeds upon and that which one produces, are facts which you find convincingly presented at the San Diego Exposition. It is more than a mere show-window of the Southwest. Alike in its architecture and its specific offerings it typifies the richness and



*Panama-California Exposition, San Diego*

ENTRANCE TO THE VARIED  
INDUSTRIES BUILDING

ARCHITECT, FRANK P. ALLEN, JR.

fit into what appears to be and in other respects manifestly is a carefully worked-out programme. San Diego is so rich in the fundamental sources of beauty and feeling that had there been no paintings on view one would have had scant cause for complaint. The welcome absence of the customary flatulent and dropsical statuary, which is such a happy feature of the exterior arrangements, might well have been supplemented by the exclusion of the pretentious and sophisticated canvas.

Intensive rather than extensive in appeal, basing itself frankly upon local interest and tradition, conscious of its inheritance and looking with confidence toward the future, the Panama-California Exposition stands as a model of its kind. If this

romance not alone of New Spain but of immemorial America.

### **A** RTHUR HOEBER

FOLLOWING closely upon the death of F. Hopkinson Smith, so famous in the triple rôle of author, artist and engineer, it is our sad task to record the loss of that genial writer and artist, Arthur Hoeber, who for many years has been a contributor to our columns and an ever welcome friend inside and outside of the office. He was a landscapist of merit and the kindest critic that ever sat in judgment upon the work of others.

## *Alfred Philippe Roll*



*Exhibited Paris Salon 1880. In the Museum of Valenciennes*

THE STRIKE OF THE MINERS

BY ALFRED PHILIPPE ROLL

### **A**LFRED PHILIPPE ROLL BY PAUL VITRY

THE personality as well as the work of the president of the "Société Nationale des Beaux Arts," Alfred Roll, is certainly among the highest, the most noble, and at the same time the most significant of that of any of the contemporary French artists. Even as in the midst of strife the combatants gather around the flag, the symbol of their honour and their valour, likewise there is to be found in a nation men who are like the standard-bearers, and in whom one proudly places confidence in critical moments because they embody the essential virtues of their race, because it is happy to recognise itself in them, happy to be represented by them in the eyes of the universe. None was ever more worthy than Roll to be, in the anxious and critical days through which we are now passing, the ambassador of French art to the United States. His character is worthy of the situation, and the power which he enjoys is due as much to his generous nature and his loyal and

fearless independence as to the brilliancy of his great genius. No other series of works could represent more magnificently than those of Roll, to the friendly people of the great American republic, the effort of an entire generation of artists. At the same time these works express the fruitful labour of an admirably filled career, and offer a collection of French art at once virile and official, profoundly individual and free and expressive of a common ideal.

It was immediately following the great national crisis of 1870-1871, that Roll began to manifest his artistic activities; he was then twenty-five years of age, being born in 1846. He was a Parisian by birth but came originally from an Alsatian family, and was brought up in the industrial centre of Faubourg Saint-Antoine. His vocation was spontaneously revealed to him, and he left the industrial apprenticeship for the art of painting. His first attempts were landscapes, inspired by those of the masters of the great school of 1830, which was at that time accomplishing its evolution. Later, after a short course in the

## Alfred Philippe Roll

classical studios of Gérôme and Bonnat, some strong studies of figures, dated 1873, bear witness to the power and forcefulness of his work. Some pictures of romantic or mythological character, such as *Don Juan et Haydée*, in the Museum of Avignon, or as his *Chasseresse* in the embassy at Constantinople, again express certain tendencies of retarded romanticism. From this date it is the strong realism which attracts Roll—it is the ardent life; his *Bacchante* of 1873, evokes a fiery elegance which is exclusively his own, the memory of certain

ties which he places first in his ambitions, in his studies of the nude, in his compositions of scenes from contemporary history, as well as the daily life of the working world, and in his portraits, of which the greater part were produced in the vivid light of garden or field.

*L'Inondation à Toulouse*, painted in 1877, and now in the Museum of Havre; *La Fête de Silène*, on the other hand, dated 1879, and which is at the Museum of Ghent, show the last concessions to the art of the school. The first, with its dramatic



*Lent for Exhibition in America from the Luxembourg, through courtesy of the French Government and M. Leonce Benedite*

WAR: FORWARD MARCH

BY ALFRED PHILIPPE ROLL

voluptuous nudes and realistic works of Courbet, whilst here and there, even in that painting, which in its splendour and its warmth savours yet of the studio, one can already note, as Henri Marcel says, "the grey and black which came directly from Manet." Of recent date, Roll's work has inclined toward the art of the innovators, and it has been more toward the bright and luminous painting that all the sympathies of the artist have been swayed, despite the lack of understanding of the public and the opposition of the critics. It is the search after the atmospheric and luminous quali-

effects, which recall those which the young Géricault had unwittingly brought out in his famous *Radeau de la Méduse*, presents also a tragic power which justifies the memory of that master with whom one often delights to compare our artist. Moreover, do we not find in his spirited study of the horse, shown in many of his sketches, as well as in many great compositions, a common link between them. As to the unbridled and joyous dance of the *Bacchantes about the Old Silenus*, it is also an inspiration, wholesome, powerful, and denotes the same generous temperament as the

Alfred Philippe Roll



In the Palais des Beaux-Arts, Paris

THE TILLERS OF THE SOIL

BY ALFRED PHILIPPE ROLL

analogous compositions of our great sculptor, Dalou, who also distinguished himself about the same time, and whom Roll knew and loved for many years. But as Dalou was held back by classical tradition and the less rapid emancipation of sculpture, it was not until much later that he

essayed the realistic subjects, the types and scenes of popular life to which he aspired. Roll, since 1880, in his *Strike of the Miners* (to-day at the Museum of Valenciennes), continuing the effort of Courbet in the *Stone Breakers* and of *L'Enterrement à Ornans*, deliberately adopts the most dra-

matic reality with a keen sense of expressive and human truth. Zola, Goncourt and Maupassant are the literary inspirators and here appears successively after *The Strike*, antedating, let us observe, by several years the "Germinal" of Zola, that grand page illustrated by Roll in 1882: *The Popular Fête of July 1<sup>st</sup>* in 1885, *Le Chantier en Travail de Suresnes* in 1887, *The Forward March*, an incident full of action of the campaign of 1870, was inspired by living memories (as Roll was lieutenant of militia during the war); it is scrupulously realistic and free from useless brilliancy or fancy of any kind.

In 1891 *The Commemoration of the Centennial of 1789* finally inspired in Roll that colossal work which figures in the Versailles Museum and which, in the most simple and direct way, with neither pomp nor allegory, shows an enthusiastic crowd, pressing around President Carnot. There one can recognize all the political figures of the mo-

ment, both civic and artistic. The artist has succeeded in expressing in the dusk of the golden light which bathes the park of Louis XIV a memorable emanation of a grand collective soul, exalted by the remembrance of the great Revolutionary days.

Numerous independent figures accompany these great canvases which will prolong with more freshness and grace, if not of power, the memory of

*The Laying of the First Stone of the Alexander Bridge*, exhibited in the Salon of 1890, and also destined for the Versailles Museum. These are *Manda La Metrie, the Normandy Farm Woman*, 1880, now in the Luxembourg Museum; *The Old Woman of Picardy* of 1881; *Rouby Cement Maker* of 1884, *The Old Quarryman* of 1889, and then again *The Poor French Ragard* and *Louise Cattel*

(nurse) 1894, *The Tillers of the Soil* and *The Exodus* of the same year, *The Old Woman with the Faggot*, of 1901, *The Drama of the Earth* and *The Calvary* of 1903. The last works of this series offer a note more or less harsh and sad. It is no longer the joyous activities productive of the power of human effort, but oppression of fatigue, misery and despair which haunts the mind of the gloomy and saddened artist. However, before that crisis, pertaining to scenes of toil or of history, numerous works, sparkling with health and the joy of living,

BY ALFRED PHILIPPE ROLL



*Lent for Exhibition in America from the Luxembourg, through courtesy of the French Government and M. Leonce Benedite*  
THE WOMAN IN WHITE

had come from his brush. The splendour of the nude, the luxuriance of the auburn hair flowing in the sunlight, on a background of verdant nature, with the young bulls or colts prancing as accompanying figures, had many a time fascinated him. *The Woman with the Bull* in the Museum of Buenos Ayres is the most brilliant success of the series. The magnificent decoration of the City Hall of

## Alfred Philippe Roll

Paris, *The Joys of Life* (1895), is the culmination of that period.

Since then, time accomplishing its mission, the mature and serene artist has followed two series of inspiration in his productions, here and there a note of bitterness, of sinister and quivering human distress, as in the striking picture, *After the Sorrow*, of 1906, contiguous with the resplendent nudes of *The Kiss of the Sun*, *The Woman with a Dog* or *The Pink Room*. At the same time of the second part of *The Joys of Life*, Art, Motion, Labour and Light indicate a striving for expression, more complex, a noble uneasiness of a mind in quest of a higher, more comprehensive and human art. Also the great canvas of 1908, which the artist has entitled *Through Nature toward Humanity*, and which has taken a place in the Sorbonne; finally the ceiling, recently placed in the Petit Palais at Paris, where triumphs a young and audacious Republic, all in vivid red, in the midst of figures of geniuses, philosophers, sages, workmen and soldiers, which unite to form its cortège.

It is singular to note how much this observer, this painter of realistic scenes retains his individuality; how his temperament, his state of mind, either momentary or deep, appears through his productions, and whose ability is so admirably sketched by Leon Bourgeois, the great statesman and far-sighted psychologist. One has from the first, in the presence of Roll, the certainty of a profound sincerity, a man who devotes himself entirely to his work and who has no desire to be distinguished except through his own efforts. Nature to him is an open book, inexhaustible and multiform; he loves every aspect of it, from the most crude and ordinary (which he portrays with-



THE OLD QUARRYMAN

BY ALFRED PHILIPPE ROLL

out falling into the triviality of shallow or flat naturalism) to the most delicate and most full-blown flowers, which he knows how to fashion without a touch of academic insipidness. Whether Roll paints an old peasant showing the ravages of age, or a radiant and enchanting vision of the nude form of a young maiden, it is in himself that he verifies the philosophical adage that "beauty is the splendour of truth." He shows the same deep passion in his pursuit of plastic reality as when he applies himself with an untiring

energy to produce that ideal of luminous truth by means of unceasing effort. His contemporaries and his rivals at times attempt to attain the same degree of greatness, but their audacity does not alarm him; on the contrary, they always find in him a sympathetic companion also seeking the solution of the problem.

Such a disposition as M. Roll's necessarily was the making of him and he has not missed his goal, that of a portrait painter of the highest order. His academy studies were always truthful and veritable portraits, serious and attentive. His first works, like that of his mother, dated 1878, still cling to a style a little scholastic, which we noticed not long ago at the beginning of his career. *The Child on Horseback* of the Salon of 1888, one of his sons, is a splendid result of a period of joyous exuberance. *The Man in Mourning*, in which one easily recognizes the artist himself, is a living witness of the sad episodes of his life. Numerous figures, already historical, reveal to us the meetings and the friendships which accumulate in the course of an active existence, intimately mingled with the life of a republican country. It is Jules Simon, Alphand, Yves Guyot, Antonin Proust, President Carnot and all those who figure in the canvas of

## Living American Etchers

*The Centenary*; Zola, Vacquerie, Charles Garnier, Dalou, etc., later President Faure, whom he sketched in his villa at Sainte Adresse, and the young Czar Nicholas, whom he asked to pose for him at Tsarkoie Selo, in order to enlighten and give him a realistic view for the picture entitled the *Laying of the First Stone of the Alexander Bridge*. Later the grave and pensive figure of Leon Bourgeois, a work more penetrating and thoughtful, as contrasted with works of such high ideals and poetical rapture as his preceding ones, and which shows us the result of serious maturity in the artist always in quest of improvement, never satisfied with his achievements, however brilliant, but moving ever on toward his highest ideal.

The landscape also naturally tempts him, and these were his first inspirations. Normandy pastures or industrial suburbs, he appears always correct and expressive throughout his works, and it is here that he relaxes. The sea, rough and colourful, the sky with tragic clouds or majestically calm at sunset, the spacious grassy gardens peopled with clear silhouettes, or with animals at liberty; to these he returns incessantly, but with diverse renderings, very rarely confining himself to that objective tranquillity which in itself is the very strength of a Rousseau or a Claude Monet. Roll, in his landscapes as in his decorations, in his scenes of nature, and even in his portraits, gives himself up entirely to his ardent, generous, audacious and enthusiastic temperament, his frank sympathy and his poetic soul. He is a realist by education; we have seen it, willingly and in theory, but he is above all a passionate lyric. In his clear eyes, piercing and soft, one feels the dream of humanity which is about to blossom in his expressive work, poignant or joyous, never impersonal nor abstract.

The tragic events which have thrown his country into confusion found Roll working at the border of the Forest of Fontainebleau, in the harmonious setting of his great garden at Bois-le-Roi in the distance, and the grand, peaceful valley of the Seine, which was to be destroyed some weeks later by the terrible tempest. He was completing some of his *Summer Idylls*.

### LIVING AMERICAN ETCHERS: AN EXPERIMENT IN PHILADELPHIA

THERE are two factors which make for success with the American etcher. Either he

must have been dead a very long time, embalmed art being very popular, or he must gain recognition in Paris or London and rush direct from the American landing stage to the print dealer's office. A skimming process then ensues in which the cream of the plates is obtained and a year of financial peace is assured to the artist. The year ended, he must turn to other pursuits or else rush back to Europe and perform a fresh garnering of subjects for a couple of years. Such is the etcher's treadmill.

But strange as it may appear, there are some print lovers who do not demand that an etcher be dead or domiciled abroad; they only wish to be confronted with good examples of the art to frame or place in their portfolios.

An experiment has just come to a successful close in which Mr. and Mrs. Jasper Yeates Brinton, of Philadelphia, collected portfolios from some twenty or thirty artists and in the intimate surroundings of their beautiful home invited friends and others to come and see and buy. The home was turned topsy turvy and for a week these enthusiastic people laboured to make a few hundred proofs show to the best advantage. On the first "At Home" Mr. George T. Plowman was invited from Boston to demonstrate, not to lecture. In the simplest manner, surrounded by an interested audience and a practical outfit he explained the different processes and showed the tools and their uses. The somewhat austere atmosphere and too apparent commerciality of the gallery was conspicuous by its absence and the fact that a few dozen prints found a quick sale is evidence that the host was not engaged in flogging a dead horse, but was initiating a *modus operandi* which should command the serious attention of art lovers willing to make similar sacrifices, namely, to give up house, time and money for a few days' exhibition on the same intimate lines.

It should be said in conclusion that etchers were selected at random and only a few, just to try out the idea. No etcher who was not represented need feel for a moment that he was overlooked. As soon as a regular plan of action has been determined upon, there will be opportunity to register. Had this enterprise been a failure instead of a marked success, the unqualified thanks of all—dealers, etchers and art-loving public—are due to the Brintons, who have done so much to encourage this delightful art as practised by living American etchers.

W. H. DE B. N.

## *The City College Stadium*



DETAIL OF THE CITY COLLEGE STADIUM

ARCHITECT, ARNOLD W. BRUNNER

**T**HE CITY COLLEGE STADIUM  
(PRESENTED TO THE CITY BY  
MR. ADOLPH LEWISOHN)  
BY JOHN H. FINLEY

part hewn from the rock, looks out over New York City and on clear days across the Sound to the hills on the north shore of Long Island. And

ON THE Trasteverine Hill, overlooking the city of Rome, there is a semi-circular rock-hewn theatre which is the miniature model of what I long ago hoped might some day crown St. Nicholas Heights in New York City. And now what was long ago hoped for is almost incredibiy in actual existence. To be sure, it is many tens of times larger than the little stone-seated hill-top theatre, near the convent of St. Onofrio, where it is said Tasso used to come in his last days to rest beneath a huge willow that flung its afternoon shadow over the northernmost seats. Moreover, there is no high screen of cedars at the rear to shut it away from the street and give it an atmosphere of the academic grove. In place of the stately and sombre trees, it has been necessary to build a solid architectural frame as a setting and for shelter from the late afternoon summer's sun and the noises of a street-car avenue. But there is this resemblance: that as the miniature theatre of St. Onofrio looks over Rome, so this new-world hill-top theatre, in



ONE OF THE END PAVILIONS

## *The City College Stadium*

though it has no Tasso tree, it has a memory of a poet whom New York should never forget, Richard Watson Gilder; for I recall his standing with me at the north-west corner of the site and imagining what he has not lived to see.

This structure has the outlook of St. Onofrio, but it has the sweep of the ellipse of the Coliseum, and it has, as I recall, the diameter dimension of the great amphitheatre at Epidavros. Many years ago I heard a lecture on this historic theatre and was greatly encouraged in my labour for the City College theatre or stadium by learning that the theatre praised by Pausanias as the most beautiful in Greece would have fitted closely the plot now occupied by this most attractive, as I believe, of new-world stadiums.

It is in the literal and narrow definition of the word not a "stadium"; nor is it in like literalness an amphitheatre. It is a "hemi-stade," as a Greek professor friend of mine has called it; it is half an "amphi." But with its running track and its ball fields, it serves the purposes of a stadium, and with its semi-circular seats it also serves the purposes of an out-of-door theatre. If the other half of the ellipse had been added, the uses of the structure would have been greatly diminished and the view, which is an asset of incalculable value, would have been shut away.

I wish the field could have been a bit larger and the track a bit longer, but there was no stretching this tract bounded by four streets, and the structure could not well have been made smaller. As it is, it should not only serve the college students but also influence the out-of-door recreational life of the city, affording a place not only for practice and competitive college school and public games, but also for concerts, pageants and plays. Under the direction of the best organized department of physical training with which I am familiar, I anticipate that this stadium will be a great, whole-some civic factor.

While it rises out of the generosity of Mr. Adolph Lewisohn, who has built it and given it to the city, it takes its form from the architectural skill of Mr. Arnold W. Brunner, to whose genius American cities are becoming greatly indebted. I do not forget the early helpful suggestions and sketches of George B. Post and his sons, who designed the great college buildings in the adjoining blocks. Mr. Brunner, however, as Mr. Lewisohn's architect, solved what seemed at first an insoluble problem, of making a structure that

would be serviceable as well as beautiful, and that would meet all the classical requirements while standing in immediate proximity to a group of perpendicular Gothic buildings.

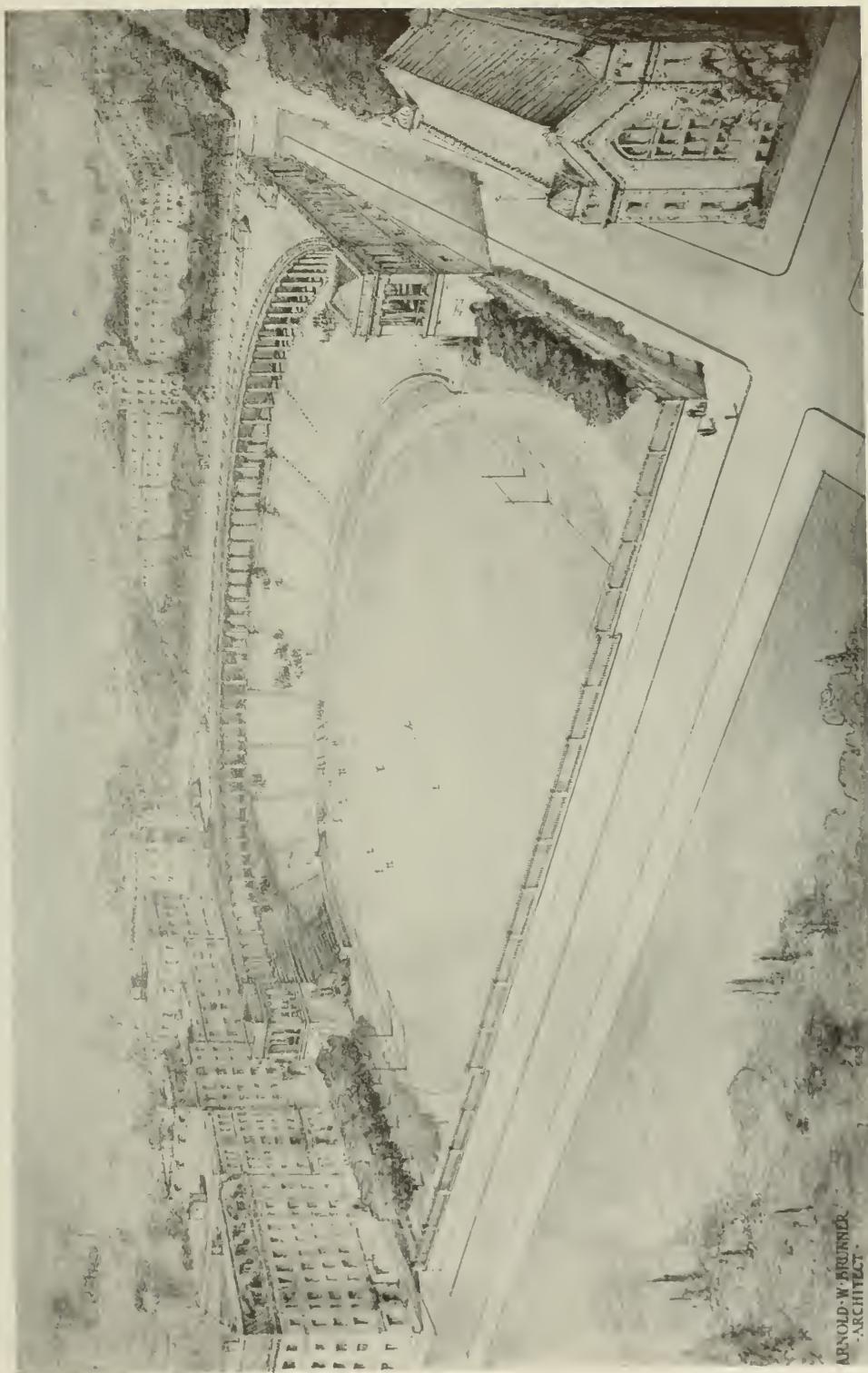
The following facts will define the structure more fully:

It extends from 136th Street to 138th Street, along Amsterdam Avenue, and with the field, extends from Amsterdam Avenue to Convent Avenue, immediately south of the City College buildings; it is built entirely of concrete, its frontage on Amsterdam Avenue 460 feet; there are 10 rows of seats divided into 16 sub-divisions; there is a Doric colonnade at the back of 64 columns 15 feet high; the semi-elliptical colonnade ends in two pavilions 27 feet by 23 feet 6 inches, containing showers and dressing-rooms for competing teams; there are 6,000 seats and approximately 1,500 standees; the colour of the concrete is a light grey; the panelled wall back of columns is to be coloured Pompeian red; the slope of ground from Amsterdam Avenue to Convent Avenue forms a natural amphitheatre; the spectators face the east; athletic field provides space for baseball diamond, football field, one-fifth of a mile running track and 450 feet straightaway; the entire field is to be enclosed with light iron fence, so as not to obstruct the view; immediately in front, extending to the edge of the hill, is a park space of two blocks.

It is a happy initial consummation that this beautiful structure of classical lines should be dedicated by the performance of a Greek play. With its colonnade rising high on one of the highest crests of the island, it will indeed be, in the words of Euripides, the "lit house" of the dawn. And some day (I have the hope now that so much has come) the great marble columns designed by Mr. Brunner will stand as a portal for the new day and as a monument commemorative of the glory of the days that have been.

## **H**ALVOR BAGGE COLLECTION AT THE EHRICH GALLERIES

THIS collection was made by Mr. Halvor Bagge during many years spent in Greece assisting in archaeological excavations in Knossos, Delhi and Sparta. Becoming interested in Byzantine art he formed this unique collection which has just been brought to this country. The collection has already been shown in Christiania and Copenhagen.



ARNOLD W. BRUNNER  
ARCHITECT.

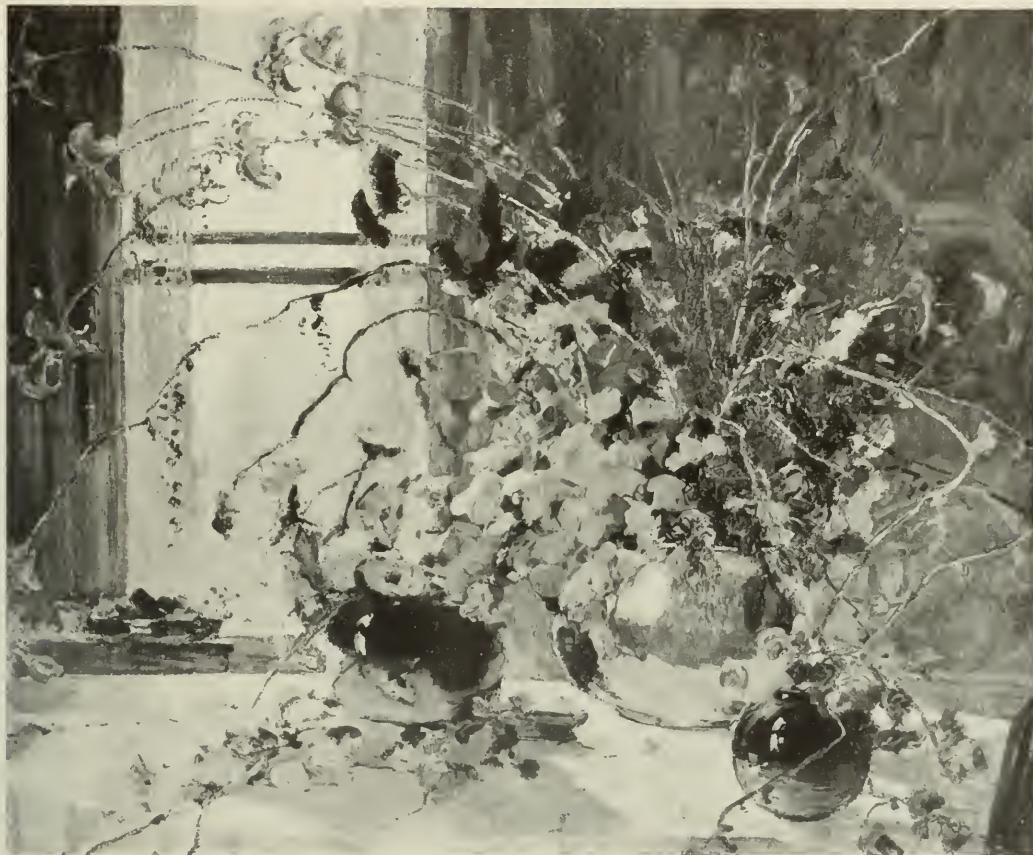
THE CITY COLLEGE STADIUM  
ARCHITECT, ARNOLD W. BRUNNER



*Academy New York Spring Exhibition, 1915*

LA MIDINETTE  
BY ALBERT ROSENTHAL

## *The Passing Show*



RHAPSODIE

BY JONAS LIE

### THE PASSING SHOW BY W. H. DE B. NELSON I. BROOKLYN EX- HIBITION

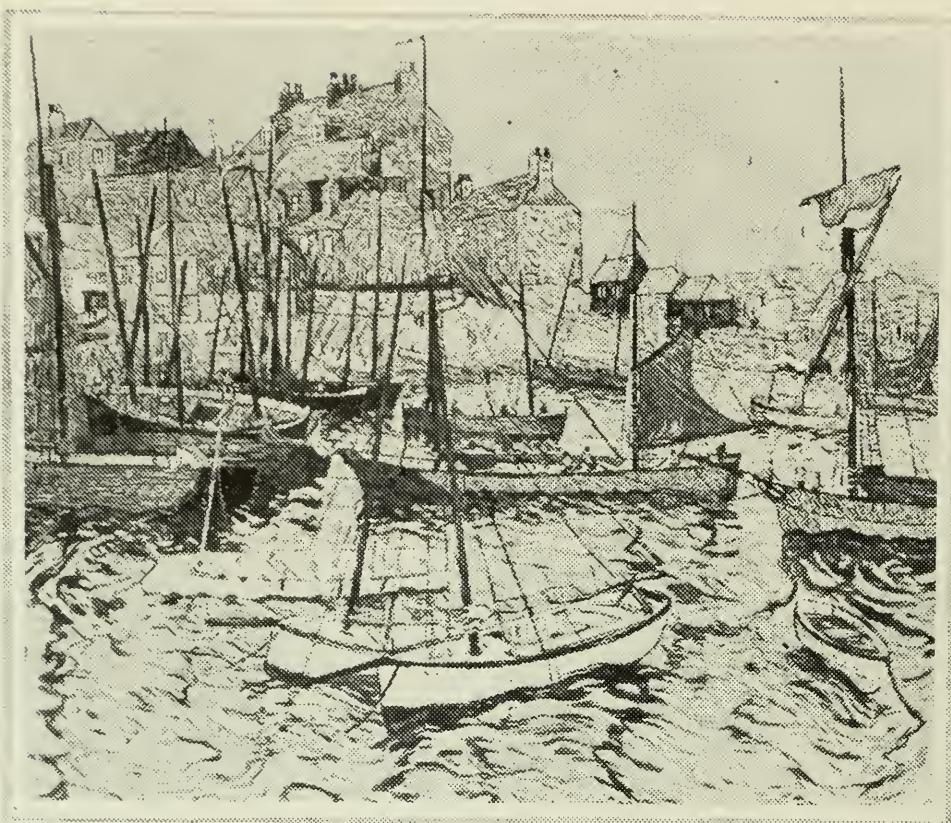
THE Brooklyn Institute Museum scored an unprecedented success with its recent invited exhibition, which has attracted enormous attention amongst art enthusiasts who have hitherto looked to the Carnegie Institute and the Pennsylvania Academy as the only media for such a rich display of contemporary American art. The long western gallery, ex-



GIRL WITH THE  
PINK BOW

BY MARY  
CASSATT

cellently lighted and partitioned off so as to form a number of diminutive galleries, offered the opportunity for admiring groups of paintings, undisturbed by discordant companionship. The keynote of this praiseworthy enterprise was the sanity of the collection, the outlawing of the ultra modern and the ultra antique combined with superb hanging. That it will be the precursor of still more important annual exhibitions goes without saying and it behooves New York now more than ever to look to its laurels, especially when new facili-



FISHERMEN'S HOUSES, ST. IVES

BY HAYLEY LEVER

ties of travel will place the visitor quickly and directly in the very vestibule of the Institute.

The exhibition was most comprehensive and included Cecilia Beaux, William Chase and Mary Cassatt; Albert P. Ryder, with eight canvases; a couple by Philadelphia's veteran artist, Thomas W. Eakins; a Weir, a Davies, a Lever and a Manigault; Bellows' *Geraldine Lee, No. 1*, and a portrait of Maxfield Parrish by Kenyon Cox. John W. Alexander showed a graceful woman leaning over a table; Kroll a very decorative *North Spanish Town*. Glackens and Sloan were well represented. A beautifully decorative still-life, full of splendid colour, showed a new side of Jonas Lie, while the best of his Panama group, *The Heavenly Host*, reappeared as the *Heavenly Hoist*, losing nothing in the process. A newcomer, Montagu Marks, is worth following.

Robert Henri submitted an unknown piece of work, a brilliantly painted half-nude girl. This and an Irish landscape, along with an Indian girl, formed a splendid trilogy. Two good



NORTH SPANISH TOWN

BY LEON KROLL



WASHOE VALLEY, NEVADA

BY ALBERT L. GROLL



ROSE TO ROSE

BY ARTHUR B. DAVIES

## *The Passing Show*



PORTRAIT OF MRS. WILLIAM  
N. KREMER

BY CECILIA  
BEAUX

landscapes by Ben Foster, a fine hillside painting by Gardner Symons; a twilight Metcalf; three entertaining snapshots by Luks; a brilliant Frieske in contradistinction to a pallid Dewing, gave opportunity to test the strong pulse of American painting of to-day.

### II. FRIENDS OF YOUNG ARTISTS

THIS latest organization commenced its campaign with an exhibition of sculpture pleasantly shown at the Reinhardt Galleries, loaned for the occasion. The subject for a competition given out by Mr. Daniel C. French was "War," and some hundred and thirty young artists attacked



WAR

BY A. RAMÓN



SAVING THE STANDARD

BY JEANNE BERTRAND

## *The Passing Show*

qualified on similar grounds. Some very excellent work appeared, showing fine modelling and a well-trained imagination. Much was *Beaux Arts* and much was bizarre. The jury did their best and showed considerable patience over a very difficult and somewhat thankless task. In the end, as usual, they did not please everybody. It was noticeable that about 2 per cent only of the exhibitors expressed the *joie de battre*, the rest evidenced the sheer misery and tragedy of bloodshed, the agony and despair of cities and people devastated by poluphlosboysterous hordes of murdererers in armour. It is no wonder that the public, deeply interested though it was, felt no inclination to purchase. People want to outlive and forget war.

The next exhibition to be held in the studios of Mrs. Harry Payne Whitney, who has done and is doing so much for this cause, will take place June 15 and will be painting, the subject, given out by Mr. John Alexander, to be *Labour*.

The latest enthusiast in this good cause is Mr. Otto H. Kahn who has done much besides making a donation of one thousand dollars.



WAR

BY ANTHONY DE FRANCISCI

the theme with enthusiasm, omitting none of the horrors and misery which war evokes. Many of the exhibitors seemed so anxious to start that they barely paused to consider what was asked of them but rushed into subjects which, though traceable to conflict, hardly express the spirit or essence. For instance, a half-caveman, half-gorilla, clothed in a German helmet and an upturned moustache is but an unveiled satire upon one of the contesting nations now at war, while a very wooden-looking colt looking over the pasture gate and labelled *Mamma's Gone to the Front*, hardly claims serious attention. Two or three dozen numbers should have been dis-



AT CLOSE GRIPS

BY GLADYS FERRIS



THE OLD MILL-POND

BY G. GLENN NEWELL

### III. ALLIED ARTISTS OF AMERICA

THOUGH the Conservatives and Progressives do not employ the pristine vigour of the Guelphs and Ghibellines in their conflicts, still the rope of art receives occasional jolts from the one faction or the other. Sometimes a more than ordinary strain on the rope produces some little result, such as the Allied Artists of America. The effect of this product is so far short-reaching, for the reason that amid the clash of cymbals heralding in the new men, the public fails to see any fresh tendency or anything in their exhibition which might not hang with perfect propriety upon the walls of a spring or winter exhibition of the Academy. What the public did see and admire was a beautifully hung exhibition in which the artists were allotted certain wall space, for which they drew lots; the elimination of the Bluebeard chamber, officially

known as the Academy room; and the use of the Central Gallery for small material, sheltered by the large canvases in the South and Vanderbilt Galleries, a happy blend.

The Allied Artists are striving for the advancement of American art, by opening new avenues of opportunity for the exhibition of meritorious works of art for which the Academy finds no space, or else hangs so abominably that the artist would derive as much benefit if his canvas were put on a clothes-line in a back yard of Hoboken. All honour to the Allied Artists, who are at least teaching the lesson that artists must help themselves if they wish to benefit others. Near a hundred members, who have stood shoulder to shoulder for sixteen months, can at least be sure that their pictures will be shown in the best possible manner, and it is now up to them to convince the public



DELPHICA  
BY CHRISTINA MORTON



IONA

BY F. LUIS MORA

that they are worthy of special attention. The demon of mediocrity that bites so deeply into the vitals of Academic exhibitions, must be warned off the premises of the Allied Artists, or else they will plead in vain.

Among lesser known exhibitors none has blossomed forth with brighter promise than Christina Morton, whose work, though not impeccable, has fine colour and that feeling of joy of production that bids the beholder halt and share the pleasure of the artist.

#### IV. INDIANA ARTISTS AT THE JOHN HERRON INSTITUTE

THE work of the painters of Indiana is not very well known in the East, but the representation from that State has always been one of the strongest features of the exhibitions of the Society of Western Artists. There are many who believe that the real American art of the future will come out of the Middle West, from those artists who have received their inspiration directly from the American country and people.

## *The Passing Show*



*Eighth Annual Exhibition at the John Herron Art Institute*  
WINTER NOONDAY

BY T. C. STEELE



*Eighth Annual Exhibition at the John Herron Art Institute*  
THE ARSENAL BELL

BY OTTO STARK

To these, the present Annual Exhibition of Works by Indiana Artists in the John Herron Art Institute, Indianapolis, will be of more than passing interest. As always, the real mainstay of the Indiana exhibitions is the work of the so-called "Hoosier Group"—T. C. Steele, William Forsyth, J. Ottis Adams and Otto Stark. Although they have taken root in Indiana, they have not permitted themselves to become provincial but have kept in touch with the general movements of art in the world. Under their tutelage many young men and women have carried a love of art and a knowledge of its technical practice to all the various corners of the State; many have gone still farther afield and have either achieved reputations



PORTRAIT OF WM. FORSYTH, ESQ., BY S. P. BAUS

for themselves or have helped in promoting art interest in the Middle West.

But it is most encouraging to notice from year to year in the Indiana exhibitions the growing strength of the younger generation, those who are just beginning to make themselves known. This year, more than ever before, one realizes that when the members of the "Hoosier Group" have passed on, there will be others to carry forward their ideals. S. P. Baus and Clifton A. Wheeler attracted attention.

Others whose work should not be overlooked were J. E. Bundy, of Richmond; Mrs. J. O. Adams, Brookville; William Edouard Scott and Wayman Adams, both of Indianapolis.

H. McCormick, of Leonia, N. J., and C. Reiffel, of Norwalk, Conn., contributed a ringing note to the exhibition.

#### V. PLASTIC CLUB, PHILADELPHIA, AND PEABODY INSTITUTE, BALTIMORE

A BALTIMOREAN, Marjorie D. Martinet, and a sprinkling of Philadelphians, including Ada C. Williamson, Anne W. Strawbridge, Alice Kent Stoddard and Elizabeth Sparhawk-Jones, have in their recent exhibitions demonstrated how ably a woman can play a man's part in painting. These ladies met with marked success at the Plastic Club Philadelphia and at the Peabody Institute, Baltimore.

Anne W. Strawbridge showed ten canvases which gave her indisputable right to be reckoned an animal painter of prominence. Many paint animals, few are animal painters. This lady interprets horses and endows them with individuality and character and, what is equally important, she gives the true action. Alice Kent Stoddard scored a signal success in the difficult task of treat-



COWBOY

BY MARJORIE D. MARTINET

## *The Passing Show*

ing childhood naturally without suggesting the portrait in *Paper Dolls*. It is a snapshot in oils and technically excellent. This artist can do other things with her palette. She stands high among American marine painters. Elizabeth Sparhawk-Jones is so busy with colour that she somewhat neglects drawing. An old gardener stooping over his geranium is an orgy of colour intelligently applied. Her other picture was less interesting. Ada C. Williamson showed portraits and etchings. Her *Peacock Girl* is a grand study of blues and greens and extremely decorative. Several good seashore etchings testified to her abilities with the needle. Good landscapes, wood scenes of tree trunks and valley, a quarry entitled *Human Ants*, were credited to Marjorie D. Martinet. To lend additional interest to the exhibition was a large group of sculptures, commemorative of the late Emily Bishop, that talented Maryland artist who died so young, and some good portrait busts by Beatrice Fenton.

## VI. THE PORTRAIT PAINTERS

THE National Association of Portrait Painters held their usual annual show in New York City and at the National Museum, Washington, D. C. They offered no special surprises, it is true, but the twenty-two exhibits totalled a high average of proficiency in interpretation of character. The finest example of simplified art was undoubtedly Cecilia Beaux's portrait of Mr. William Straight. Both Mr. and Mrs. Crawford, Eugene Speicher, George Bellows, Irving Wiles and Robert Vonnoh were all well represented with vital renderings of their subjects, proving themselves in possession of that idiosyncratic note which a good painting must have if it shall appeal to our aesthetic emotion. A portrait of a lady in a blue, spangled gown by Howard Gardner Cushing was remarkable for its forceful background in black against buff. Johansen's portrait of the veteran art editor, Mr. Alexander W. Drake, is too well remembered from the Academy to need further notice.



MULE PACK

BY ANNE W. STRAWBRIDGE



A PORTRAIT OF HIS DAUGHTER  
BY IRVING R. WILES

## *In the Galleries*

### **I**N THE GALLERIES

WE ARE accustomed to consider the Carnegie Institute as the official sexton of the art season, for after their annual exhibition nothing stirs until the winter. This season the sinking of the *Lusitania* may be said to have taken the place of that famous institute as far as completing the art season is concerned. Every one bemoans the loss, among other valuable lives, of the many well-known dealers and experts who went down in that ill-fated vessel.

At the galleries of the Berlin Photographic Company, Mr. Birnbaum has arranged a varied and unique exhibition. It is, in some cases, a review

of different shows held during the winter, and will remain, with additions, for the summer months. One's eye is first caught by a set of coloured lithographs on stone, by Malvina Hoffman, the sculptress and well-known pupil of Rodin, of Pavlowa and members of her company. For these she made thousands of studies behind the scenes, when she was not fortunate enough to have that gifted dancer pose for her. They are exquisite in drawing (note particularly the hands), some are violent in action, all are full of beauty and show immense deal of study. One queries if such detail of form could be seen when the figures are in whirling motion.

At one end of that small room which for years has shown the New York public such unusual and interesting exhibitions, are hung a set of lithographs by Albert Stern. The centre is occupied by the well-known *Amour Mort*, one of his most successful drawings. Near by the marvellous portrait-study of Mr. Birnbaum, Herbert Baer is represented by studies of birds done in coloured prints from wooden blocks, which are the outcome of many studies made in the Zoological Gardens at the Bronx. Prominent here are colour prints of flowers by Edna Boies Hopkins, engraved on wood and printed by hand. These are exceedingly beautiful and indicate a great power of selection and a strong colour sense.

Mrs. L. Wright, who is self-taught, is represented by a number of groups of flowers in water colour. In some cases her work is naïve, but shows how untrammelled and individual the secluded student and lover of nature may be. She shows patient study, research and a wonderful sense of colour-combinations. One sees again a few of Mrs. Burroughs' delightful bronze figures and Herbert Crowley's extraordinary morality studies.

Ernest Haskell's etchings of heads and landscapes complete one of the most charming displays shown this year.

At the Montross Gallery was shown from April 28 to May 22 the third of the series of exhibitions by the Modernists, a special exhibition of modern art applied to decoration. Mr. Montross announces in a leaflet that "the men who made them have thrown their hat into the ring"; that their work is no mere experiment; that they are in frank competition with what is outworn, conventional and uninteresting; with the stupid allegories and historical scene-painting with which our public



DESIGN FOR A FOUNTAIN

BY PAUL MORRIS

## *In the Galleries*

buildings and private houses have been disfigured. Also "They wish to get away from the incongruous and trivial and stick to self-expression above all things." All must approach such an exhibition with an open mind. A few showed veneration, many sought earnestly "what they were driving at," desiring a formula, many still expressed ribald merriment.

The exhibition was a great success as containing examples of "self-expression." Arthur B. Davies' large decoration is the only one which could properly take its place on a wall as a decoration. It is called *The Dawning*, and shows several finely drawn but indistinct forms, with rectangular and very black back hair. Several rectangles are thrown into corners and the whole is enclosed in a narrow, bright blue frame. Davies' other contribution is a small canvas *In a Forest*. Four Botticelli figures are gracefully posing against the huge trunk of a redwood tree. They are lovely in line and colour and remind one somewhat of his former manner of painting.

Taylor's *Blue Tap-room* is unmistakably blue. Glackens had two portraits in which he has out-Rénoired Rénoir. Prendergast's *Summer* is a decoration and is one of his joyous out-of-doors effects with which the art world is so familiar. Elmer MacRae's *Poppies* and *Lilies* are long panels, and show the only attempt at conventionalization. One enthusiastic visitor mistook morning glories for a hospital chart of intestines.

Kuhn had a large, lumpy lady seen in rectangles. Some one in the gallery remarked "I'd hate to be alone with it!" Maurice Sterne showed three examples. Though sombre in colour the mass of Indian figures are cleverly drawn and indicate great study of the people of Bali. In the outer room, George Hart was represented by a number of fine water-colours of natives of Samoa, Tahiti and Morea.

Hamilton Easter Field's nine canvases, recently exhibited at the Daniel Gallery, show great freshness and freedom of technique and an excel-



## In the Galleries

lent sense of colour and of values. The three portrait studies are broad, yet not slighted in modelling, and exhibit insight into the character of the sitters. Field is to be congratulated in his comparatively new choice of subject—snow-covered roof-tops. In *Hanging Gardens* I find great harmony of tone, a charm and a poetic sense.

*Waterfall* is indicated in a few broad strokes of strong colour and is but an impression. It could have found congenial company in an exhibition of the same character half a block away. His still life lacked truth in values and a spontaneity found in his other works. He

is individual in his viewpoint and should not abuse (as in *Waterfall*) his delicate sense of colour.



Exhibited at National Academy of Design, 1915

PORTRAIT OF MISS IVES

BY I. E. HORI



Isidor Portrait Prize at the Salmagundi Club, 1915

PORTRAIT OF MILDRED

BY ARTHUR FREEDLANDER

During the month of May an Exhibition of Original Sculpture by American Women was held at the Gorham Galleries. The exhibits were not ambitious in character, being small in size, and tending to the imaginative rather than to the realistic. Of the few life-sized portrait busts shown, Gail Sherman Corbett's, loaned by Miss Cottle, was the most important. Gertrude V. Whitney showed an excellent study of a head in marble; Janet Scudder was represented by a bronze *Girl with Fish*, being one of her Fountain series. Although the figure has great distinction, it lacks the grace and movement of her other works of that character. Edith W. Burroughs' *Water Baby* is also a fountain and, although not an original idea, is a beautifully modelled figure of a child. Fountains are the favorite designs, and Laura Gardin Frazer exhibited the most successful of all. This was a table fountain, unusual both in conception and in execution. The figure of the bashful little child is charming, naive and original in character, while the decorative bas-relief on the pedestals is well modelled.

Among the few designs of animals or of birds were Helen Morton's sketch of *Mare and Foal*, and Elizabeth Norton's *Lioness and Cubs*.

Stina Gustafson's *Celtic Memorial Cross* is impressive; Harriett W. Frishmuth's *Girl with Dolphin* (portion of a double fountain) was among the most successful of the large ambitious subjects. Caroline Peddle Ball's *Bird Bath* should be acquired by bird lovers and placed in their gardens. The influence of the war was shown in Bonnie Kramer's *Hate*, and very strikingly in Sally James Farnham's *The Little Silver Rosary that Keeps a Man from Harm*. But, according to the interpretation of the sculptress, the rosary does not seem to be effective.

Anna Vaughan Hyatt's dancing figure, with garlands and doves, has great beauty and grace, reminding one of the dancer who has recently charmed many at the Century Theatre. It is one of few original conceptions for a fountain figure.

Malvina Hoffmann's *Pavlova Gavotte*, loaned by Mlle. Pavlova, would without question carry off the gold medal of the exhibition should one be given. A small gilded figure in wax, it is a wonderfully truthful delineation of that talented danseuse. In poke-bonnet and early Empire gown, she is represented in one of her incomparable attitudes in that most fascinating of dances. It is Pavlova to the life, as well as an exquisitely beautiful figure. One should attend the exhibition if only to see this. The catalogue, whose front page is a bright yellow and which is tied with yellow and purple ribbon, is very suggestive of a well-known movement among women to-day. What it indicates, in the case of American women sculptors, one can easily conjecture.

The Ehrich Galleries showed during May a marvellous assemblage of Byzantine paintings, carvings, manuscripts, embroideries, etc., from the collection of Halvor Bagge. The brothers Ehrich afforded to all visitors a very rare treat in this unique display.

## ARGENTINA SECTION, PANAMA-PACIFIC EXPOSITION

SEÑOR HORACIO ANASAGASTI, Argentine Commissioner-General to the Panama-Pacific International Exposition, has recently opened the Argentine section in the Palace of Fine Arts. In keeping with all of the exhibits made by the Argentine Government, its fine arts exhibit is

beautifully installed. Its large gallery contains seventy-five works, every one the creation of a native Argentino. None of these have been shown before at any exposition. In speaking of the Argentina section, J. E. D. Trask, chief of the Department of Fine Arts, who was himself United States Commissioner-General to the International Exposition held at Buenos Aires in 1910, said: "I am delighted that our friends from the great Republic of the South have made in this department an exhibit in every way worthy of the high artistic standards of their nation. Perhaps no people in the world have a more moving recognition of the importance of style, and this is well shown in their installation here. Both in painting and in sculpture, the Argentine Republic ranks high among nations of the world, while in architecture they hold a foremost position. Their present exhibit, entirely the work of native Argentines, will, I hope, do much to inspire among our own people a desire to know more of them. The most important service which the Exposition can do for their country is to arouse an appetite for knowledge relating to other lands, and the Argentine section in the Fine Arts Palace, beautiful as it is, will itself serve the double purpose of satisfying our sense of the beautiful and stimulating our desire for knowledge."

## FROM A CORRESPONDENT

"I HAVE read in the March issue of THE INTERNATIONAL STUDIO an inspiring article on 'Truth and Personality in Art,' written by Raymond Wyer, and feel that the clear insight therein expressed of the true verities of art conjointly with life will be of inestimable value to me, in strongly impressing those vital essentials on my mind. Though I have felt in my nature and tried to realize in some degree these truths through expression in my work, I had but faintly grasped the understanding of the importance of the expression—"contemporary spirit of our times." I feel it, to my own benefit, to be the most enlightening article on the essentials of art I have ever read, and most particularly so in the understanding I have gained of the relationship of what is vital in art to-day with the art of all time—that really lives. This article will help me powerfully to weld my desires to efforts toward their realization. I am thinking, too, what a great breadth of vision it will open to many minds."

# THE STUDIO

## THE PAINTINGS OF LEONARD CAMPBELL TAYLOR.

As I sit down by the warmth of a bright hearth and the comfortable light of a shaded lamp to discuss art, guns are roaring and belching forth death and destruction, thousands of mothers' sons are lying dead or moaning in agony—Klio is turning over a new leaf, and blood, as usual, is her ink. And yet, as time passes and the writing becomes fainter, this great European War will be chronicled in heavy tomes, will be commented upon with much acumen by learned historians, will be digested with much difficulty by unwilling schoolboys—*dead matter*. But perchance the eager student or the unwilling scholar may pause for a moment to look upon an “old” picture painted at the time of the Great War, and it will speak to him—a *living thing*.

In truth, works of art, counted as toys and baubles by the multitude, neglected and rejected

whilst the cannons roar, are the fruits by which we are known to posterity; they are a better record of our existence than the chronicles of our most glory-covered battles.

It is a curious fact, too, that those artists whose bent and ambition have prompted them to paint “history”—the historical painter taking precedence in the academical hierarchy—are precisely those who have thereby achieved less lasting fame and appreciation, whilst the humbler painters of portraits, landscapes, and even of still-life enjoy enduring favour.

Those who are fortunate enough to possess an inborn love of art will know that this love is a kind of worship—not worship of persons, but of the manner in which the artists have recorded their own joys, their admiration of the world they live in. And unless a work of art possesses besides, or rather beyond and above, its technical achievement this spirit of worship and reverence, it lacks the highest quality of art.



“THE MUSIC-ROOM”

LV. No. 217.—MARCH 1915

BY L. CAMPBELL TAYLOR

## The Paintings of Leonard Campbell Taylor

An unusual amount of "high finish" (for which dreadful expression, reeking of french-polish, we apologise) first drew the critics' and the public's attention to the work of Leonard Campbell Taylor. Painstaking finish of such quality one hardly expected to find in a *fin de siècle* exhibition. The fact is Campbell Taylor's "finish" is a personal achievement, worth closer study and analysis; but before we proceed to discuss it from a point of view more likely to interest the readers of this article (if there be any such: the writer himself generally prefers to study the excellent reproductions in *THE STUDIO* and to make up his own explanatory text) it is worth while inquiring why "highly finished stuff," as painters sometimes call such work, generally appeals to the lay mind much more than "slick" painting. Mr. Taylor admits, for instance, that it is the highly finished work which the public demand of him. This is natural: to an eye not trained to see beyond subject-matter the high finish of a picture bears all the signs of patient labour. Time is, as everybody knows, money; consequently a work upon which much time has been spent (*thought* rarely being a marketable item) must necessarily, thinks the man of commerce, be worth much money. Nevertheless, the man of commerce is not so wrong as some would like him to be. From time immemorial artists have considered "finishing" the most difficult part of their trade, and Manet's method of visualising has probably been the cause of more bad painting than Van Eyck's.

The informed eye admires in Campbell Taylor's work not so much the finish as its discreetness. Where the layman's mind sees a polished mahogany table with a Chinese vase and flowers the experienced eye distinguishes a concert of colour, admires both melody and accompaniment, traces with appreciation the rise and fall of light, the little episodes of local colour, the quiet, unifying passages of shade, and the symphony of the *tout ensemble*. There is no attempt to deceive the eye. The artist knows that this means, not a minute

representation of isolated facts, but a discreet selection and arrangement of such facts as the painter deems both presentable and representable. In other words, instead of painting all his eyes can see, he endeavours rather to suppress what he knows would destroy the unity of his picture. In his picture *Reminiscences* he has a convex mirror in the approved Van Eyck manner with minute representation of the objects it reflects, and yet the picture suppresses many facts which the eye of the artist saw but did not require. In this way the interest is concentrated on the most important part of the painting—the heads of the two old people. All serious modern artists work on these well-known principles laid down for them by such great painters as Fantin-Latour, Manet, Chardin, and Vermeer. The latitude of selection accounts



"THE GREY SHAWL"

BY L. CAMPBELL TAYLOR



“UNA AND THE RED-CROSS KNIGHT”  
BY LEONARD CAMPBELL TAYLOR



"INTERIOR." BY L.  
CAMPBELL TAYLOR

## *The Paintings of Leonard Campbell Taylor*

also for the possibility of individual expression. If we take amongst contemporary artists a still-life painted by Brangwyn, Nicholson, Orpen, or Campbell Taylor, we shall assuredly discover a different manner of expressing the thing seen; Brangwyn and Taylor being at the opposite poles, yet each being true to his own conception, and that without disregarding objective truth.

Leonard Campbell Taylor, who was born on December 12, 1874, and is thus just over forty years of age, says that Le Sidaner and Whistler have had the greatest influence on him, although he admits that at the Academy schools he derived most benefit from the teaching of Seymour Lucas and S. J. Solomon. The home of a Doctor of Music, a 'Varsity organist—and at Oxford to boot—is, one may be pardoned for anticipating, exactly the kind of place that would fill the soul of a son brought up in such surroundings with a spirit of quiet, nervous contemplation rather than adventurous, experimental activity. One might, too, perhaps, have expected a tinge of saintliness and is happy to be disappointed in that respect.

Taylor's art is full of that quiet, contemplative love of humanity and nature: he is Whistlerian in his fondness of "tone" and a certain love of flat pattern, and Le Sidaner-like in his rendering of still-life and outdoor effects. An accomplished portrait-painter, with a sympathetic appreciation of character, he is, nevertheless, more in his element when he can show his "sitters" in their surroundings.

It was fortunate for him that the Pre-Raphaelite Millais stimulated his ambition. *Una and the Red-Cross Knight*, one of his first exhibited works, shows the extent to which he followed the early Millais technique, thereby submitting his brush to very severe discipline. He avoided thus the pitfalls which beset so many young artists who attempt a Philip IV reminiscence of Velasquez without ever having learnt to *draw*.

No doubt the "romantic" subject also appealed to him. Abbey had revived its interest, and Frank Craig, Taylor's intimate friend of many years, followed Abbey's example. But Taylor's romantic strain is of another kind. Possibly Whistler's *Miss Alexander* may have helped to



"PLACE ST. ETIENNE, MEAUX"

BY L. CAMPBELL TAYLOR

"THE FIRSTBORN." BY  
L. CAMPBELL TAYLOR



## *The Paintings of Leonard Campbell Taylor*

engender his love for the crinoline period, though he imagines his own ladies in a rather earlier decade. But he was certainly amongst the first of the younger men to resuscitate and glorify the crinoline. I say glorify: I am sure our grandmothers or great-grandmothers never did look quite as charming as our artist would have us believe. Artist that he is, he selects all the quaint charm of the fashion and leaves its absurdities to imagination. The picture which made his name was *The Rehearsal*,\* a quintet of two ladies and three gentlemen in the costumes of his favourite period. Taylor has created a type of young womanhood entirely his own; assuredly neither golf nor even hockey has ever strengthened the muscles of these young ladies, nor stronger fare than Mrs. Hemans ever nurtured their minds. In point of fact they must have found their male companions somewhat disconcertingly "foreign." The person who stood for the violinist, by the by, was a well-known character in the neighbourhood of Leicester Square, a "fallen star" in a weather-worn coat, who is here portrayed for a more appreciative posterity. And the 'cellist with the white hair and ruddy complexion and portly form—who, in Bohemia, remembers him not in his little Soho restaurant where one might dine for eighteen-pence in company of illustrious persons, celebrities such as Mr. Walter Sickert, the more enjoyable because of the *anch' io sono* elation their presence inspired? The future chronicler will relish, no doubt, this little excursion when reporting our artist's "life." Manifestly Taylor had Whistler in his mind when he conceived this subject. The key is Whistler's, so is the curtain, and perhaps the white symphony of the frocks. The Vermeer wall with the splash of the

De Hooch sunlight reminds one of the earlier Dutch masters. One does not, of course, intend to suggest that Taylor consciously set about to imitate the older masters, but it is part of the artist's impressionable nature to assimilate in some form the achievements of others, and there is not one great master in all the history of art who has not built on such foundations. This *Rehearsal* is charming in subject, composition, and handling; it charmed the Royal Academy public and the Chantrey Trustees, who delivered it, perhaps regretfully, into that mausoleum of disputed reputations, the Tate Gallery. Mr. Taylor is partly responsible for this fate of his picture—its size predestined it for such an institution. Painted on the scale of his *Music Room*, it would have lost nothing of its artistic value—I am not sure that it would not have gained—but the Chantrey Trustees would then most likely have overlooked it, like the public who generally seem to associate great-



"PERSUASION"

\* Reproduced in *THE STUDIO*,  
June 1907, p. 35.

## The Paintings of Leonard Campbell Taylor

ness in art with dimensions. The Italian Government, too, purchased one of our artist's larger canvases, his, especially in its "corrected" version, delightful *Bedtime*,\* for the Gallery in Rome. Nevertheless, one is a little inclined to complain of *tant de bruit* (with due apologies to the mother and nurse for associating the dear little baby with the proverbial *omelette*). I hope Mr. Taylor will forgive me for finding fault—an unusual thing in a monographic article, which is generally reserved for fulsome praise, the critic having vented his venom whilst the pictures are still on the walls of their first exhibition. Nothing that our artist paints could be devoid of charm: he is far too serious and accomplished an artist, but in these two pictures it is just a question of handling as compared with the scale.

One can imagine that it gave the jury of the Paris Salon especial delight to award Mr. Taylor a gold medal for his picture, *The Lady of the Castle*, which also figured in the Royal Academy exhibition of 1910 and was reproduced in these pages at the time. The reserved English type of beauty of the lady in question, the calm, subdued tonality of the painting, its agreeable pattern, must have come as a relief to eyes tired with the violent shocks they are apt to receive in a Paris exhibition.

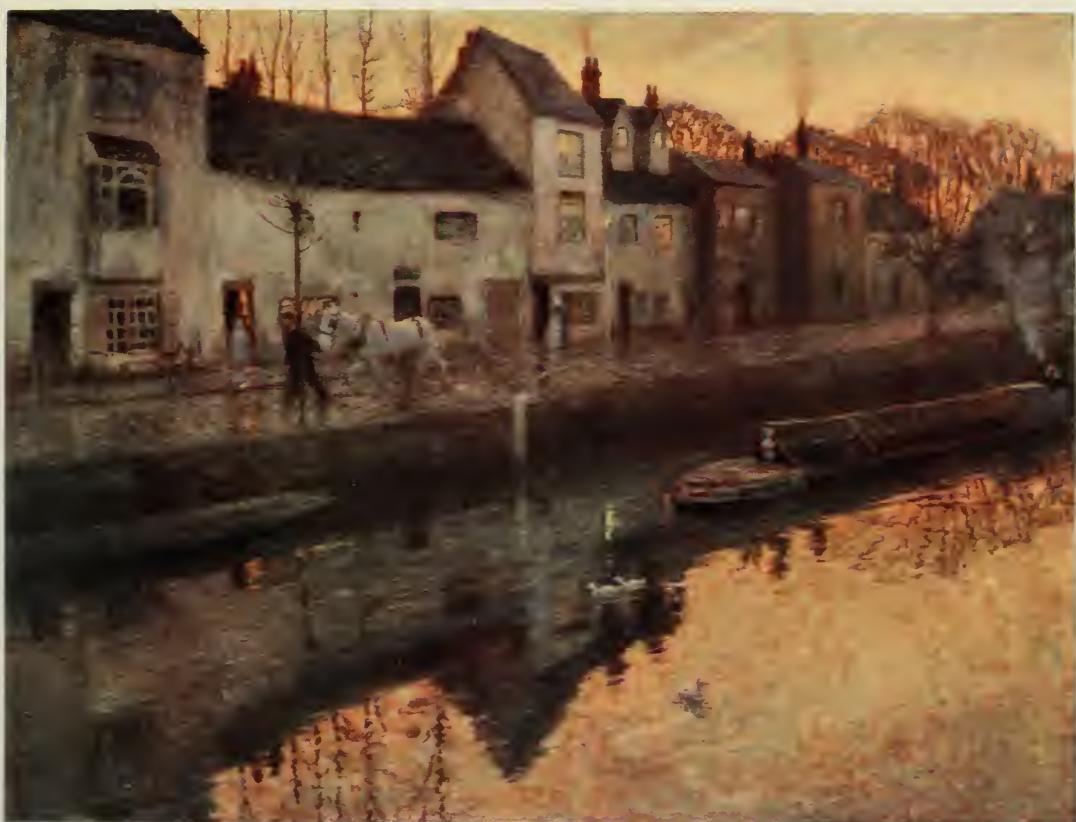
This brings us to the question of technique. Campbell Taylor has never studied in Paris. He has thus never been tempted to paint in order to exhibit his cleverness, or to advertise his originality, or to exasperate the Philistine; on the other hand, he has not acquired, perhaps, the facile manner of draughtsmanship. But he shows in all his work that he has absorbed the principles of so-called "impressionist" visioning, which came to us through France from Velasquez. Even his highly

finished work, he has told me, "grows." "I keep the canvas going at about equal stages, all over." The reader will appreciate the particular difficulty where highly finished work is concerned. In painting an individual object in detail, detail is apt to assert itself to the detriment of the object, and the object itself to impose itself on the surroundings, so that the composition, viewed as a whole, becomes "jumpy" and out of tone. Campbell Taylor therefore prefers to eliminate obvious realisms and to cultivate a certain flatness of masses. He thus avoids what R. A. M. Stevenson called "a burial of beauty in niggling." As a matter of fact, however, Mr. Taylor cultivates two distinct manners—the one rather smooth and highly finished, though Whistlerian and unified in tonality; the other broad with short, alert touches, Le Sidaner-like in appearance. The subjects he chooses for the latter "technique" are as a rule outdoor scenes and still-life interiors—as, for instance, the *Interior* and *Waiting for the Aeroplane*. The degree of brilliance



"PATIENCE"

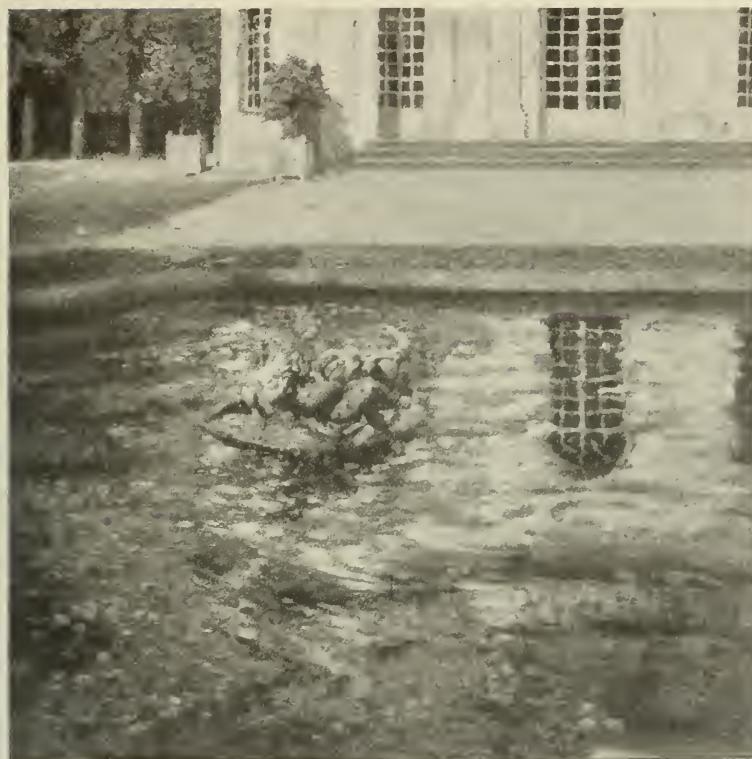
\* Reproduced in *THE STUDIO*, June 1909, p. 43.



"THE CANAL." FROM THE  
OIL PAINTING BY LEONARD  
CAMPBELL TAYLOR.



## The Paintings of Leonard Campbell Taylor



"PAVILION FRANÇAIS, VERSAILLES"

BY L. CAMPBELL TAYLOR

he achieves in such work is surprising, considering the subdued tonality of his other work. His eye is particularly sensitive to the pearly greys and pale ambers and purples of evening skies, such as that of the *Place St. Etienne* in unfortunate Meaux. Another thing that marks him out amongst other modern painters is the quite delightful use he makes of pattern—not pattern as understood in the compositional sense, but in its ordinary meaning. Flowery wall-paper, coloured chintz, and striped and shot silk, together with an Oriental carpet border, form in *Reminiscences* an agreeable *ensemble* which is not disturbed by the discreet pattern of the cane-backed settle; and a similar fondness for pattern, together with a striking composition is shown in *The Firstborn*. His manipulation of these things is almost feminine in its appreciative gracefulness. Quite lately he has begun to unite his two styles, painting Early Victorian subject-matter with Impressionist brushing.

Art is so many-sided, depends, both for creation and appreciation, so much on personal idiosyncrasies, that no one has a right to set himself up as a judge in such matters; if he attempts to do so he will find that his decisions will often be upset in the higher court of personal opinion. The

comes first; observation, its science, comes second; communication comes third. Last, but not least, comes a function which, I venture to think, is the real modern achievement of art: *interpretation*. To my mind there can be no doubt that neither Giotto, Raphael, nor even Velasquez ever consciously bothered about art as an *interpretation* of life. They either copied nature—Giotto awkwardly, piecemeal, and on a basis unconnected with art, viz. dogma or religion; Velasquez conscientiously, efficiently, like a sentient mirror—or, like Raphael, they adapted nature at second hand, the first hand being the sculptor's, for purposes of decoration. But the rendering of nature, or rather life, not as an imitative representation nor as a decorative adaptation, is something new. When the history of the art of our own times comes to be written by posterity they will call it the Age of Interpretation.

That Leonard Campbell Taylor will occupy an honoured place in this future history there is little doubt. He is in the prime of life, and much as his work is already appreciated by lovers of the less adventurous type of modern art, considerable as his achievement already is, we prophesy that his best is still to come.

HERBERT FURST.

artist himself is, as a rule, an artist *malgré lui*. As Ruskin points out, he does not "think" in the ordinary sense, and examples are not lacking to prove that his theories flatly contradict his practice, and that he could not explain his manner of painting. Nevertheless, his own views of his art are necessarily more authoritative than his critics' opinions. Mr. Taylor thinks art "not only delightful but also educative, in the sense that it teaches observation"; he believes it to be "also historically instructive, but above all it interprets the secrets and beauties of nature and character." Here you have the true confession of an artist's soul. Delight, the joy of seeing,



"WAITING FOR THE AEROPLANE"  
BY L. CAMPBELL TAYLOR



(In the Collection of A. C. Clauson, Esq., K.C.—  
Copyright, F. Hanfstaengl, London)

'CHECK.' BY L.  
CAMPBELL TAYLOR



"REMINISCENCES." BY  
L. CAMPBELL TAYLOR

## Mr. Edmund H. New's "Loggan" Drawings

### THE "NEW LOGGAN" DRAWINGS OF OXFORD AND FLORENCE. BY EDMUND H. NEW.

It is, perhaps, a work of supererogation to remind readers of *THE STUDIO* that Mr. Edmund Hort New is one of a distinguished group of black-and-white artists, who, as far back as the early nineties of the last century, brought the Birmingham School into striking prominence among the art centres of this country. These artists have made their influence felt, and have themselves for the most part since become sundered, far and wide. Mr. New himself years ago left Birmingham, and settled in Oxford, but he still remains true and faithful to his early ideals, as the work produced by him, even at the close of a period of twenty years, yet testifies.

Among his most notable achievements in recent years are his Oxford views of the "New Loggan" series—so named, of course, after the famous seventeenth-century engraver, David Loggan. This

artist was born, so it is believed, at Danzig, in 1635. He came to this country in or shortly after 1653. Settling at Nuffield, in Oxfordshire, he made the acquaintance of the antiquary, Anthony Wood, whose great work on Oxford and its Colleges Loggan eventually undertook to illustrate. His series of views, however, was not finished until 1675, the year after Wood's monumental work had made its appearance. Meanwhile, on March 30, 1669, Loggan was formally appointed official engraver to the University of Oxford, a distinction of which he was justly proud. Having completed his Oxford views he next proceeded to engrave a similar series of Cambridge views. He died in London in or about the year 1693.

The distinguishing feature of Loggan's views, or "prospects" as he preferred to style them, is the bird's-eye aspect of buildings rendered in a conventional projection, which is more nearly isometrical than in strict perspective. This method, adopted also by William Williams in his "Oxoniana Depicta," published in 1733, affords at a glance, it is claimed,



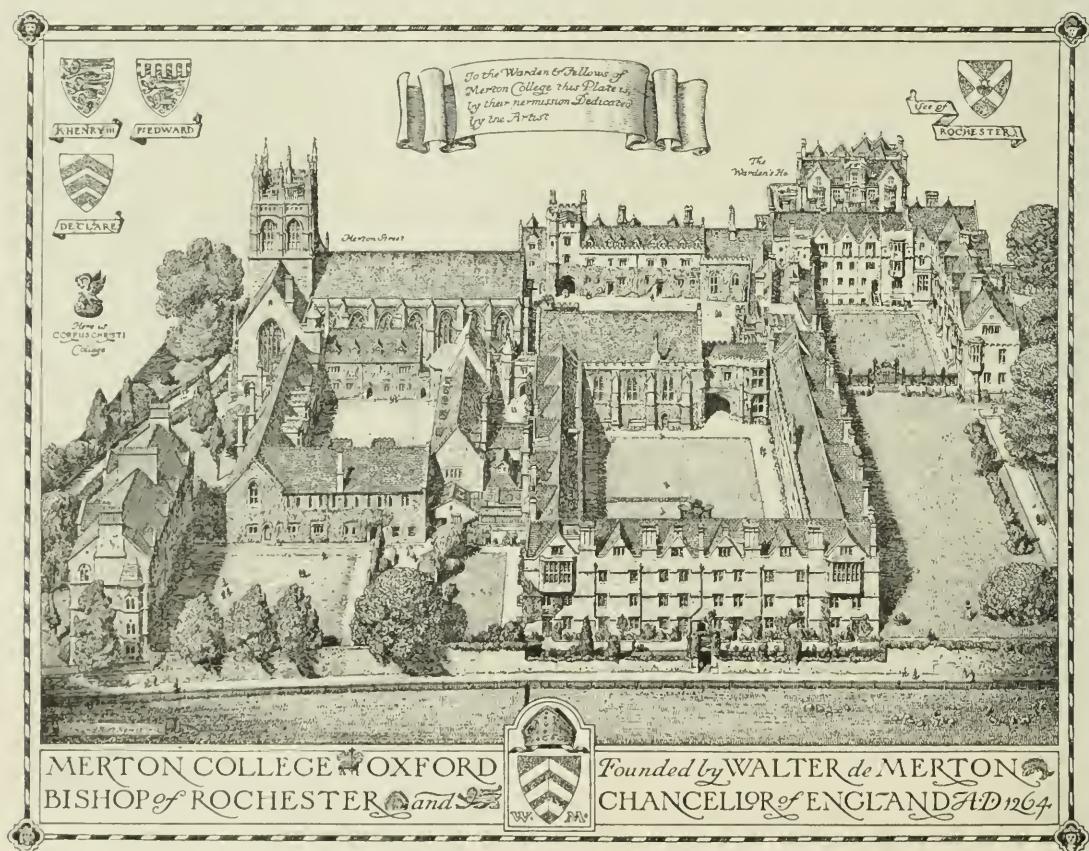
## Mr. Edmund H. New's "Loggan" Drawings

a clearer and more comprehensive idea of a quadrangular building than can be obtained by any one other system of drawing.

The same method of representation has, very wisely, then, been followed by Mr. New in his new Loggan views; the latter appearing, however, not in book form, but in separate plates from time to time. From Williams' day to the present no such series of Oxford views has been attempted. In the interval many sweeping changes, not always for the better, have taken place in Oxford buildings, and, if it is not ungracious to criticise such excellent drawings as Mr. New's, one may be permitted to observe that his rendering is really too excellent, inasmuch as his magic touch sheds a glamour over all the buildings alike, making the most recent and crudest of the crude to look as plausible and as venerable as the genuine works of former days. This much being prefaced, nothing remains to add but unstinted praise for the artist's exquisite and careful draughtsmanship. Each view is a delightful work of art in itself.

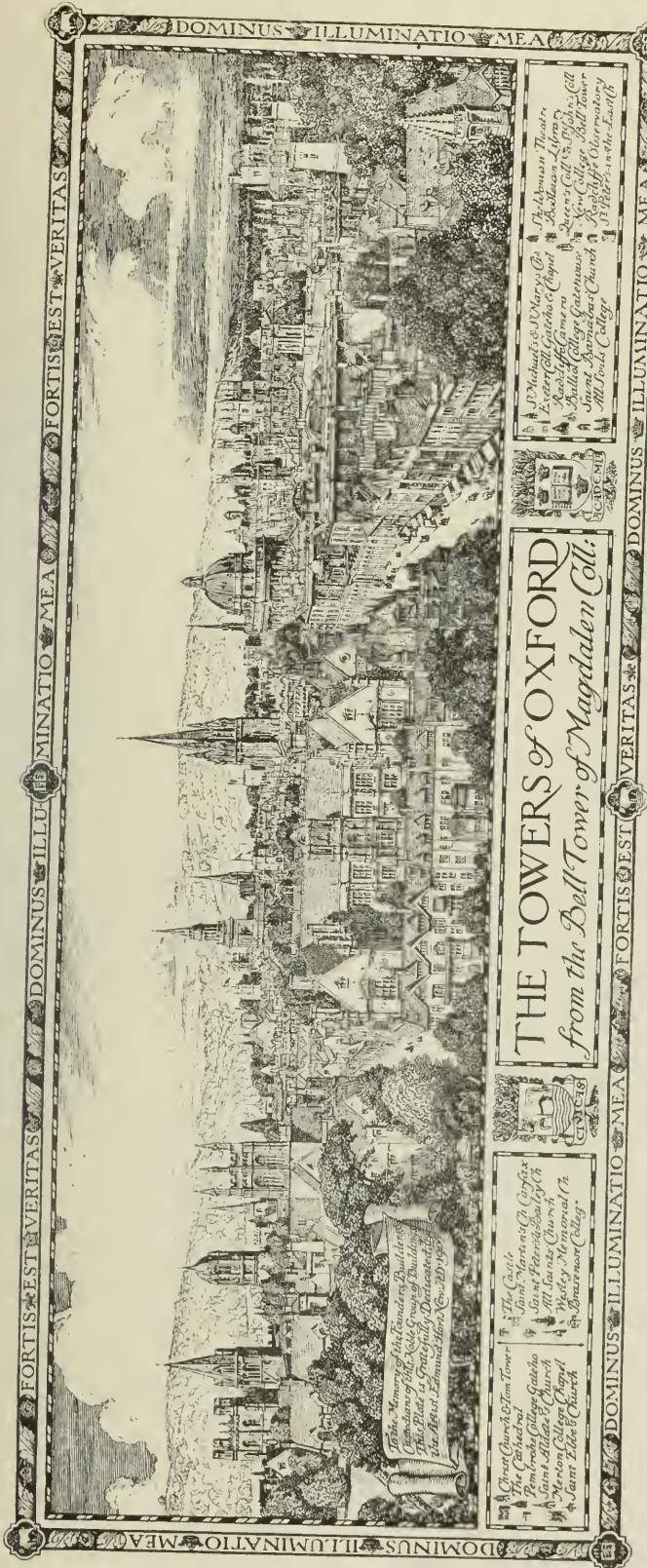
Not least among the advantages of the "New

Loggan" is that Mr. New sometimes, as in the case of Merton and Magdalen Colleges, adopts for standpoint a different quarter of the compass from the original Loggan, thus providing a record of a peculiar value of its own. The seventeenth-century engraving of Merton College is taken from the north; whereas Mr. New chooses a vantage ground at an imaginary height over Merton meadow. To do so was, indeed, necessary in order to depict not only the beautiful meadow frontage of the Fellows' Quadrangle, built in 1610, but also the more modern buildings, erected at the South-west by Butterfield in 1864, and the new court by Mr. Basil Champneys which takes the place of the old St. Alban Hall in the east, as also the Warden's new lodging on the other side of the street to north-east of the rest of the college buildings. Another point which Mr. New's view brings out well is the fact that Merton Chapel is an unfinished cruciform church, lacking the nave that was originally projected; whereas the ante-chapels of the group of colleges, of which New College was the first, and Magdalen the third in



"MERTON COLLEGE, OXFORD"

FROM A PEN DRAWING BY EDMUND HORT NEW



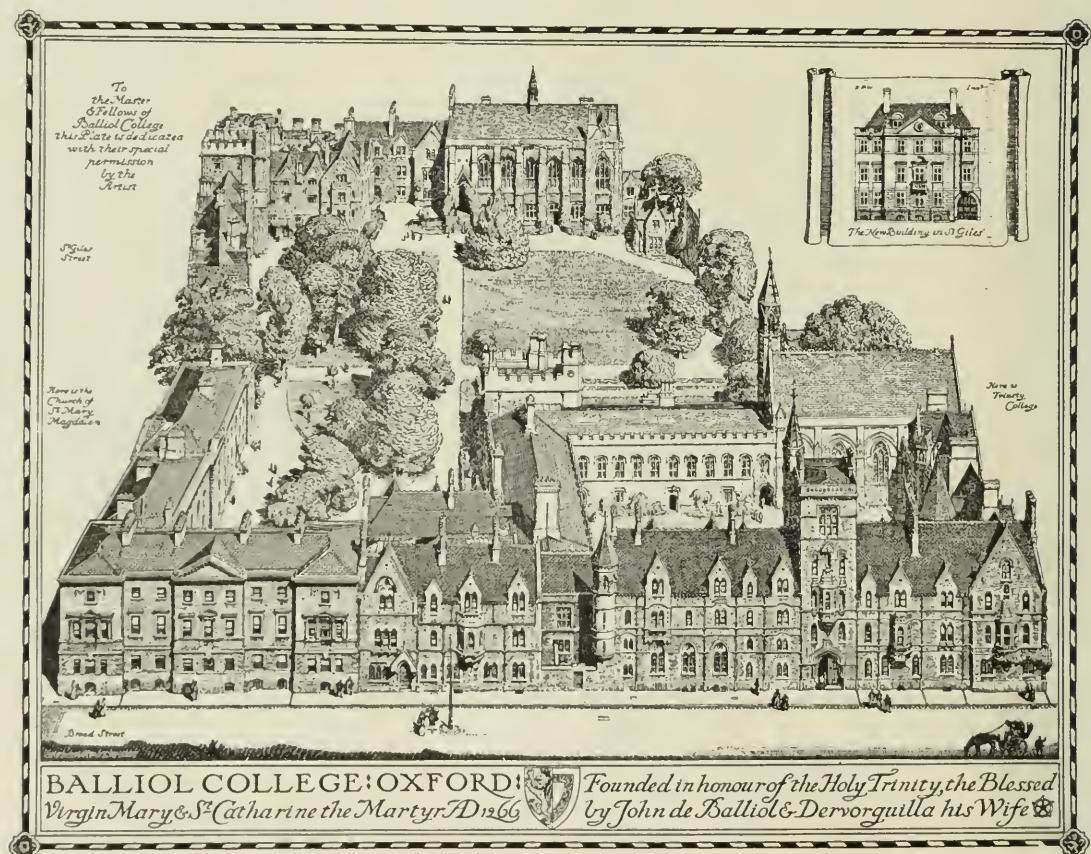
“THE TOWERS OF OXFORD.” FROM A  
PEN DRAWING BY EDMUND HORT NEW

## Mr. Edmund H. New's "Loggan" Drawings

order of date, are entirely different both in conception and plan. The New College ante-chapel (with others like it) consists of a short nave of two bays with nave-aisles of the same length, the whole being in noway transeptal. Not only do the interiors, with their two arched arcades upheld by a single pier in the middle, demonstrate this essential difference; but Mr. New's views of the exteriors of New College and Magdalen, showing the roof ridges of the aisles parallel to those of the nave, irrefutably prove the same obvious, yet usually misunderstood fact.

Loggan's view of Magdalen in 1675 quite naturally depicts the college from the west, since the ancient approach to it was by the gravel walk which ran parallel to the street, from the front of the old East Gate of the city, past the front of Magdalen Hall, to a gateway in front of the west end of the chapel. In modern times, however, this arrangement has been changed. Magdalen Hall is no more, the party-wall which divided it from Magdalen College was removed in 1885, the site of the old gravel walk has been railed in, and a new

entrance gateway has been erected in the street, beyond the west end of the old south range of the college. The common entrance to the college having thus been shifted to the south, Mr. New delineates the college buildings from that aspect. On the extreme left may be seen the modern St. Swithin's buildings, erected by Messrs. Bodley and Garner; and along the background, at the north east, extends the range of "new buildings" which were begun in 1733. It seems almost incredible, but the fact remains that so much were these buildings admired at the time of their erection, and so much correspondingly were the old Gothic buildings of Waynflete despised as remnants of barbarism, that it was seriously purposed to demolish the older part of the college, or at least so to remodel it as to bring it into conformity with the new work. It was for a period of upwards of sixty or seventy years that the fate of the old Gothic buildings hung in the balance. The north range of the old quadrangle was indeed actually demolished, but was happily rebuilt in a very fairly imitative manner. In the end wiser counsels happily prevailed, and



"BALLIOL COLLEGE, OXFORD"

FROM A PEN DRAWING BY EDMUND HORT NEW



" MAGDALEN COLLEGE, OXFORD "  
FROM A PEN DRAWING BY  
EDMUND HORT NEW

## Mr. Edmund H. New's "Loggan" Drawings

the old buildings were spared, never again it is hoped, to be in danger at the hands of the college in whose trust they remain. Mr. New's drawing emphasises the irregularity of the plan, and shows how different are the axes of the bell-tower on the one hand and of the chapel and hall on the other. The picture does not include either the long wall which bounds the college grounds on the west, or Magdalen Bridge, the principal approach to Oxford, on the east.

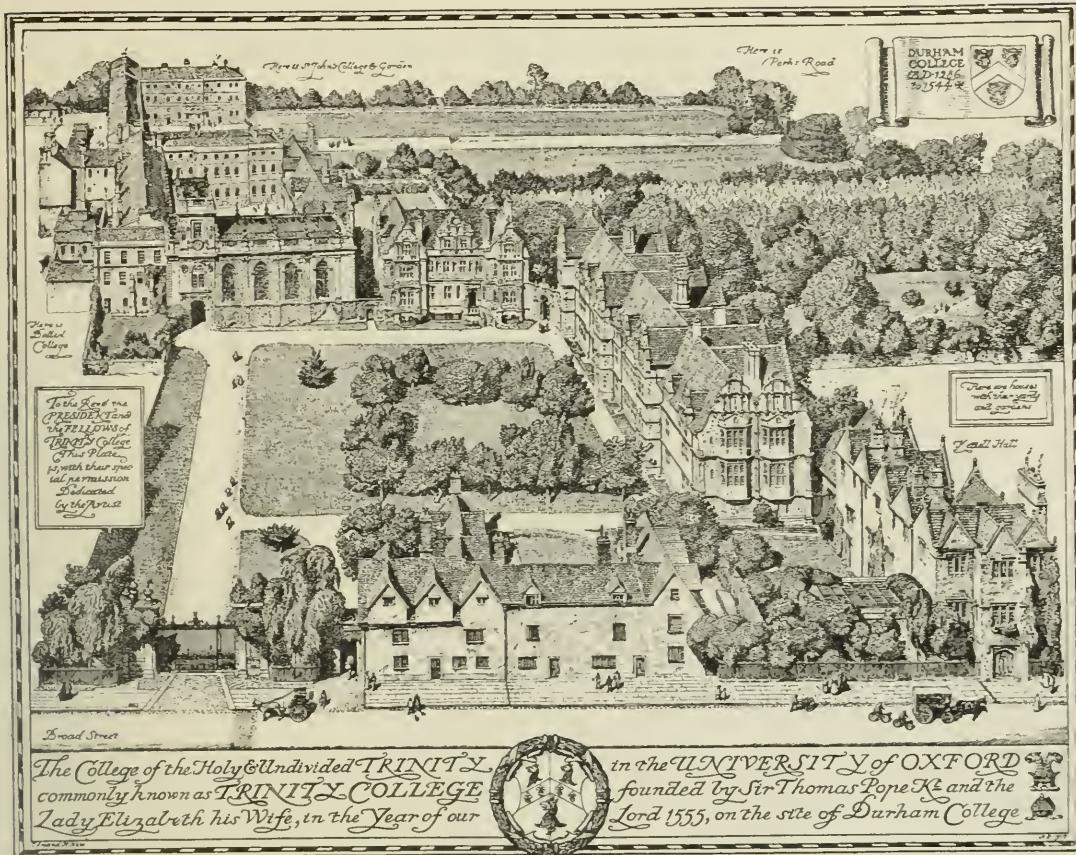
Balliol College from the South, New College from the West, and Trinity College from the South are all represented by Mr. New from the same aspect as that chosen by Loggan. The "New Loggan," however, serves admirably to illustrate the changes that have taken place in the respective buildings between the end of the seventeenth century and the early part of the twentieth. In the case of New College the principal changes are the addition of an upper story to Wykeham's quadrangle, the erection of the garden court (on the model, it is supposed, of Versailles Palace) on the east, and the extensive new buildings in

Holywell Street to the north-east. It may be noticed, by careful examination of Mr. New's drawing, that the pitch of the chapel roof has been raised too high and too acutely to accord with the west gable of the chapel itself. For this arbitrary disfigurement, Sir Gilbert Scott was responsible—and that, in spite of earnest remonstrances on the part of the present Warden and others. The roof of the cloister in the foreground has recently been repaired, since Mr. New's drawing was made, the old stone slates being found to have fallen into a sad state of dilapidation.

At Balliol and Trinity Colleges changes still more drastic have occurred since Loggan's time, so much so that both colleges have practically been rebuilt. At Balliol only the western range of the old quadrangle and the library on the north remain; while at Trinity only the east side of the old quadrangle and the hall on the west, with part of the buildings beyond the antechapel, survive. It was recently proposed to remove Butterfield's modern chapel at Balliol and to replace it with a reproduction of the late mediæval chapel which he



*Mr. Edmund H. New's "Loggan" Drawings*



"TRINITY COLLEGE, OXFORD"

FROM A PEN DRAWING BY EDMUND HORT NEW

destroyed, but the scheme was ultimately abandoned. Beside the rebuilding of its chapel and other parts, Trinity College has been considerably enlarged toward the south by the inclusion of the cottages in the foreground of Mr. New's picture and Kettell Hall (purchased from Oriel College) at the southeast.

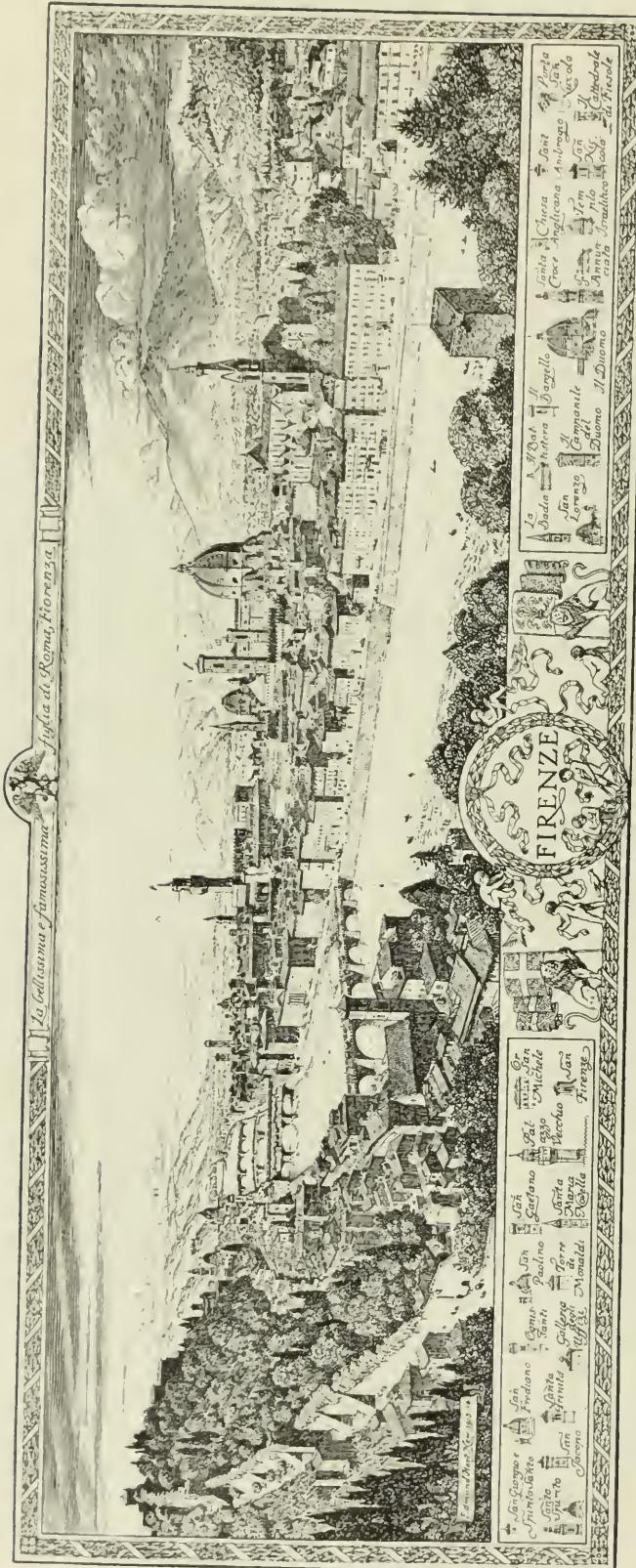
*The Towers of Oxford* as the title indicates, is a view taken from the top of Magdalen Tower. It belongs, therefore, not quite to the same category as the prospects taken from an imaginary altitude. The middle of the picture is occupied by the New Schools, from Sir T. G. Jackson's design, selected, so it has always been understood, not for external beauty but on account of the internal convenience of the planning. The view of the High Street, looking westwards is a very favourite one and shows the main thoroughfare of the city, with the graceful curve which is justly and universally admired.

From Oxford to Florence is a far cry; and yet the train of thought which connects the two several places is no novelty. For has not Cecil Headlam in "Oxford and its Story," 1904, described Head-

ington Hill, which overlooks the University city, as "the Fièsole of Oxford"? In some sort, too, the sweep of the Arno suggests an analogy with the High Street of Oxford. In Mr. New's view of Florence, a number of little key sketches in the lower margin serves to identify the various buildings depicted in the panorama above. This particular view is a new departure, but welcome as it is, one may venture to hope that Mr. New will not be tempted to abandon for other enterprises the "New Loggan" series of Oxford views which no one else is so well qualified as himself to produce.

AYMER VALLANCE.

[Mr. New's Oxford series also includes Brasenose and Wadham. All these drawings as well as the Florence, have been engraved under his supervision on the same scale as the originals, which with the exception of *The Towers of Oxford* and *Florence*, the dimensions of which are 8 $\frac{1}{2}$  by 21 inches, measure approximately 13 by 16 inches, and the engravings are published by the artist himself at 17 Worcester Place, Oxford.]



“FLORENCE.” FROM A  
PEN DRAWING BY  
EDMUND HORT NEW

## Drawings by Arthur J. Gaskin

### THE DRAWINGS OF ARTHUR J. GASKIN. BY JOSEPH E. SOUTHALL.

THE drawings of Arthur J. Gaskin are chiefly notable for the extraordinary refinement in the quality of their line, and, where they are more complete, for a rare sense of tone and colour. That is not to say that Mr. Gaskin lacks the power of completing his modelling, or of dealing with the problems of light and shade. It results rather from that pure delight in line and colour, so beautifully displayed in the art of Asiatic countries and in the painting of mediæval Europe. Now these qualities are inevitably obscured when strong effects of light and shade are introduced. Moreover the expression of relief and shadow belongs rather to the province of sculpture than to that of painting and drawing.

It is obvious that an artist who works in such a method as that of Mr. Gaskin can appeal only to those who have the faculty of attentive and penetrative vision. To those who expect to see startling effects of light and shade or figures which stand out from their background, such design is incomprehensible and, indeed, almost invisible. Yet it is not, in the deepest significance of the term, less real or less true, but rather is more so. The business of an artist is not to produce work "like nature"; this is alike impossible and needless, for nature is prolific enough. His business is to describe what he sees, whether with his outward eyes or with the inward vision of his soul, that others may partake of his revelation. For this purpose it is necessary to select, to design, and to compose, so as to secure beauty and rhythm with intelligibility. A great truth is enunciated by

Browning in his "Fra Lippo Lippi," when he says:

For don't you mark? We're made so that we love  
First when we see them painted, things we have  
passed  
Perhaps a hundred times nor cared to see,  
And so they are better painted—better to us,  
Which is the same thing.

Now look at the two drawings, *A Country Boy* and *A Village Lad* (p. 30), and note how in these apparently unpromising subjects Mr. Gaskin has discovered for us not only a great fund of character but also classic folds of drapery, not unworthy to be set beside the monumental drawings of the great Albert Dürer. Look again at the delicate drawing of the ear and the living growth of hair in *Derek*. These drawings and the drawing of a baby six weeks old are reduced almost, though not



"JOSCELYNE WITH THE BIRDCAVE"

BY ARTHUR J. GASKIN

## Drawings by Arthur J. Gaskin

quite, to outline, but in the charming girl's head called *Portrait* we feel a delicious sense of colour and tone, with the deep brown hair at one end of the scale and the white insertion round the neck at the other. The blue eyes, the rosy lips and the pale flesh tones could never have been thus rendered if heavy shadows had been introduced. Yet how true to nature it all is. The coloured reproductions and especially the beautiful baby face *Margaret* speak for themselves.

It was this faculty for grasping the fundamentals of art, and especially of ornamental or decorative art, together with his feeling for romance, that made Mr. Gaskin by far the most inspiring figure that has yet appeared upon the teaching staff of the Birmingham School of Art, though he has never been its nominal headmaster. To him more than to any other is due the pre-eminent position achieved by that school, though he was singularly fortunate in being surrounded by a group of young artists near to his own age, working with him and achieving many of them no inconsiderable fame in the world of art. Among these colleagues of the nineties may be mentioned the names of Mr. Chas. Gere, the well-known member of the New English Art Club, whose work is so familiar to readers of *THE STUDIO*, Mr. Henry A. Payne, A.R.W.S., painter of a wall decoration in the House of Lords, Mr. Sydney Meteyard, painter and book illustrator, Mr. Treglown, illuminator and writer, Miss Newill, embroideress, Miss Gere, the gifted sister of Charles Gere and painter of a work recently bought for the nation by the Contemporary Art Society, Mr. Edmund New, the widely known book illustrator, and Mr. Bernard Sleigh, a painter and the

engraver of charming woodcuts. In addition there were in Birmingham one or two other companions not then working within the School of Art. All these artists were in close sympathy with one another and mutually helpful.

In these days of swiftly changing fashions it is refreshing to see a man like Mr. Gaskin who has his feet upon a rock and who, while keenly appreciative and observant of the interest and beauty of contemporary life, is not engaged in the pitiful scramble to keep up with the very latest sensation of the hour. His art is guided by eternal principles that are always new, and speaks to deep instincts in the human race that never fail nor change, whatever superficial variations the course of time may bring. Greatly as the externals of life and costume have changed in four centuries, the faces left to us by Holbein or Pisanello are just



PORTRAIT

BY ARTHUR J. GASKIN



"JOSCELYNE." FROM A DRAWING  
BY ARTHUR J. GASKIN.





"DEREK." FROM A DRAWING  
BY ARTHUR J. GASKIN

## *Drawings by Arthur J. Gaskin*



"A COUNTRY BOY"

BY ARTHUR J. GASKIN

such as we find living around us to-day, and the principles of their art, though we may need to turn them upon other problems, are such as will not fail us in our times.

It would not be easy to put into words the guiding principles that are none the less clearly felt by Mr. Gaskin and those closely associated with him. Nor would it be possible adequately to describe his work in words. If this could be done, the work itself would become superfluous. But certain points may be noted, for the guidance of any student who may feel inclined to follow in the same path.

I. A clear mental conception of the subject to be drawn or painted.

II. A small sketch or design of the subject. In an elaborate work this may be drawn many times over before it is finally settled.

III. Minutely careful and thorough drawing from nature—explicative of outline and of form, but usually with only faint, yet complete, light and shade.

IV. The outline transferred, and pure colour laid transparently, upon a white or gold-coloured ground without alteration or painting out, the design having been settled by the previous studies. To obtain deep colours many thin layers may be necessary, one above another, but the whole series must be determined upon in advance.

One of the most recently discovered ideals for an artist is the quest for the faculty to express or evoke states of mind. Yet it would be difficult to find an artist of any period whose work did not



"A VILLAGE LAD"

BY ARTHUR J. GASKIN



"MARGARET." FROM A DRAWING  
BY ARTHUR J. GASKIN.



## *Drawings by Arthur J. Gaskin*

reveal the state of his mind. Indeed were it otherwise he would not be an artist. The thing of primary importance, then, must be the possession of a state of mind worthy to be expressed. Such a state of mind will assuredly not be one so filled with self-sufficiency and conceit as to be ready to dispense with all the accumulated wisdom and technical skill acquired through countless generations and numerous races of men. The state of Mr. Gaskin's mind, as abundantly evidenced in his work, is one of profound reverence for the spiritual and the beautiful, and of a teachable nature willing to learn the wisdom of the ancients or of the moderns, while reserving always the right of discrimination. Long before the days of the Post-Impressionists Mr. Gaskin had discovered the value of masses of bright colour, and reckoned at its true worth the chatter about "atmosphere" which then formed half the stock-in-trade of the minor art critic.

The present day has brought to the student, whether by collections open to the public or by reproductions, a vision of the art of the whole world never previously available. With this advantage has come the grave danger of bewilderment and of distraction. It was, perhaps, fortunate that at the time when Mr. Gaskin was forming his style (now so clearly marked and individual) he was mainly guided by the work of the Italian Primitives with their Byzantine origin. Thus it was not difficult for him to appreciate the noble qualities of the best art of China and Japan, of India and Persia, of Egypt and of Greece, all founded upon the same great verities and breathing the same spirit.

In looking at a group of Mr. Gaskin's drawings it is impossible not to be impressed with his sense of style, with the dis-

tinguished character of the company. Not the least merit of his art is that it demands a mental alertness on the part of the spectator. It does not attempt to do everything for an indolent public, but stimulates a healthy activity of vision. Here, one feels, is a true leader in the art of seeing, one who can point out beauties that we had not suspected, and can therewithal open to us the gates of a new country full of delight and hope.

When the present time of pitiless destruction is over the world will have to face a new problem of construction, and, though nothing can bring back to us the priceless monuments of the past, much will depend upon the wise guidance of new effort. In this stupendous work the knowledge and judgment of such a man as Mr. Gaskin would be quite invaluable if it were called in.

J. E. S.



"SIX WEEKS OLD"

BY ARTHUR J. GASKIN

## HAROLD STABLER, WORKER IN METALS AND ENAMELS. BY HAMILTON T. SMITH.

IN the old, far-off Grosvenor Gallery days, craft work was a very sad-coloured affair. The pangs of rebirth were no doubt responsible for the solemn self-consciousness which expressed itself in "greenery gallery" and slender, yearning damsels. Of the contemporaries of Morris many would have shuddered at the bare idea of being jolly, and yet, in those whose business it is to make beautiful the little everyday things with which we are to live, surely this quality is to be desired above all others. Harold Stabler's work is perhaps best summed up by this word "jolly"; let others strive after romantic ideals—he will give us gay colours, garlands of flowers and cheery little naked children bubbling over with mischief.

It is a pleasant and a hopeful thing to find this gaiety in an art so essentially modern in all its aspects. Youth always tends to take itself over-seriously, and it must be confessed that in the "lesser arts," so recently re-born, joyousness has not been the dominant note. Beset with problems of technique, the search for methods of expression has led us through desolate places, and made us perhaps rather unduly earnest about the whole business. It is always so at times when there is no

settled tradition of craftsmanship. The old Gothic stonemasons, with generations of living tradition behind them, could afford to give full play to their fancy, as many of their delightful pieces of humour remain to testify. We find the same thing in Chinese art, from which Mr. Stabler has learned so much. We, of these later times, have been too busy to be playful, but out of the welter of experiments and "movements" certain broad principles are beginning to emerge, and with these established we may hope once more to be skilful enough to play with our work.

The older Schools of Craftsmanship, whose origins are lost in prehistoric mists, developed for age after age until they were suddenly cut off by the Industrial Revolution. It is no more than forty years since Morris and his fellows set out on their campaign—little enough time for the reviving of forgotten methods and lost ideals in all the crafts, but the new centuries move more swiftly than the old, and ground has been broken afresh in many fields during this modern Renaissance. The peculiar joy of craftsmanship lies in its opportunities for exploring new processes and perfecting old ones. Those who have read Cellini's delightful "Treatises on Goldsmithing" will remember the zest with which he describes, in the minutest detail, every trick he discovered in his many trades. This enthusiasm for process is the

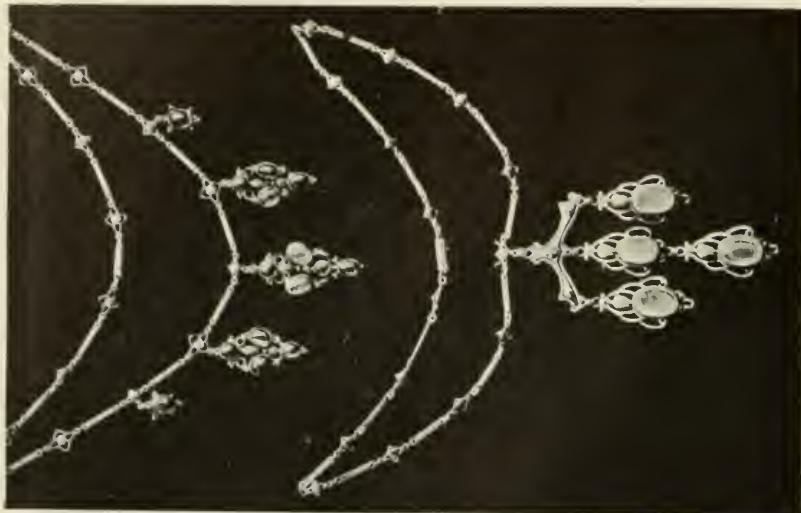


CASKET IN SILVER AND ENAMEL (PRESENTED BY THE BOROUGH OF KEIGHLEY, YORKSHIRE). DESIGNED AND EXECUTED BY HAROLD STABLER



CLOISONNÉ ENAMEL PANELS FOR  
A CASKET. BY HAROLD STABLER

JEWELLED NECKLACES AND PENDANTS. DESIGN  
SIGNED AND EXECUTED BY HAROLD STABLER



## *Harold Stabler's Metal-work and Enamels*



NECKLACE IN SILVER AND GOLD SET WITH STONES  
BY HAROLD STABLER

hall-mark of the true craftsman, and it is possessed to the full by Mr. Stabler. His activities in various metals cover a wide field, ranging from gold jewellery, finished with the utmost delicacy, to architectural bronze work.

But probably his finest and most characteristic work is that in cloisonné enamel. It is curious that this ancient form of decoration, capable of such varied uses, should have been so little employed by modern artists. Mr. Stabler, using the methods of ancient China and Byzantium, with the liveliest insight into their possibilities, has evolved a style which is not only original but extraordinarily modein in feeling. It would be difficult to speak too highly of his achievements in this medium. With its severe limitations it demands at once a nice sense of colour and the most consummate drawing; outline is all-important, and as this outline consists solely of the wire "cloisons" which enclose the various fields of colour, it must be simplified to the last degree. How suggestive

it can be made, in spite of this simplification, may be seen by comparing the various textures in the first of the four panels on p. 35, where the smooth round limbs of the children, the shaggy fur of the bear, and the delicacy of the flowers are all rendered in a most masterly way. The coloured plate shows well the rich and jewel-like effect of these panels, very reminiscent of Pompeian frescoes, with their backgrounds of black or red. Full as they are of charming fancy they are even more remarkable for the ingenuity and economy of means with which the artist has achieved his effects.

The use of cloisonné enamel for the enrichment of silversmiths' work is shown in the Keighley Casket and also in the fine centre-piece made for the 5th Battalion of the Welsh Regiment, which occupied a prominent position at the exhibition of British Art and Crafts held in Paris last summer. After the dreary, misbegotten caskets which are commonly made for purposes of presentation, the former is a sheer joy, and it says much for the enlightenment of Keighley that its



SILVER CREAM JUGS AND SUGAR-BASINS. DESIGNED AND EXECUTED  
BY HAROLD STABLER



PORTION OF ALTAR RAIL IN GILDING-METAL REPOUSSÉ

DESIGNED AND EXECUTED BY HAROLD STABLER

municipal authorities should have commissioned, for such a purpose, a genial, human piece of work, with which the recipient could be expected afterwards to live, not merely without discomfort but with very real pleasure. The centre-piece again shows the artist's fine decorative sense; in looking at the illustration, it must be borne in mind that when in actual use, the upper and lower basins are filled with flowers or fruit, against which the regimental goats and the national dragons are silhouetted, and thus any apparent tendency to spikiness is excluded.

The cup and cover made for the Saddlers' Company is another fine example of ceremonial plate, of which the severe dignity is relieved by very beautiful enrichment.

A further important work, not shown here, is the silvered and enamelled mace, made for the Confraternity of the Blessed Sacrament for use at Westminster Cathedral.

The table silver, in keeping with its domestic character, strikes a homelier note, but in its quiet gracefulness it is as satisfying as the more ambitious pieces.



BRONZE CANDLESTICK  
WITH CHAMPIEVÉ  
ENAMELLING. DE-  
SIGNED AND EXECUTED  
BY HAROLD STABLER

PAIR OF ALTAR CANDLESTICKS FOR CHAPEL OF  
GONVILLE AND CAIUS COLLEGE, CAMBRIDGE.  
DESIGNED AND EXECUTED IN SILVER AND  
ENAMEL BY HAROLD STABLER

BRONZE CANDLESTICK  
WITH CHAMPIEVÉ  
ENAMELLING. DE-  
SIGNED AND EXECUTED  
BY HAROLD STABLER

## Harold Stabler's Metal-work and Enamels



ALTAR CROSS IN BRASS GILDING METAL AND COPPER.  
DESIGNED AND EXECUTED BY  
HAROLD STABLER



SILVER CHALICE SET WITH STONES.  
DESIGNED AND EXECUTED BY HAROLD  
STABLER

The jewellery is interesting as showing a just sense of the value of the setting as well as of the gems. To use a French term, for which there is no English equivalent, it is *bijouterie* as against the *joaillerie* of commerce, which latter has no object but to display the qualities of the actual stones, the sole duty of the setting being to hold them securely and to efface itself as much as possible. In this jewellery of Mr. Stabler's the gems themselves are of no great costliness, but so skilfully are they wrought into the general design that they

gain in value from the delicate beauty of the work with which they are surrounded.

No account of Harold Stabler's work would be complete without some reference to that of Mrs. Stabler, whose frequent collaboration with her husband has had such happy results. Of her



PAIR OF SILVER-GILT CRUETS AND TRAY. DESIGNED AND ENGRAVED FOR  
WESTMINSTER CATHEDRAL BY HAROLD STABLER



PRESENTATION CUP, DESIGNED AND EXECUTED FOR THE SADDLERS' COMPANY BY HAROLD STABLER

charming statuettes in pottery and other materials there is not space to give an adequate account in this article, but it is sufficient to say that the work of each of them owes not a little to the other. As an example of this it may be mentioned that the little pendants shown in the coloured plate were executed from Mrs. Stabler's designs.

It is interesting to note that Mr. Stabler served his apprenticeship as a cabinet-maker and wood-carver, spending seven years at this craft in Westmorland, where he was born. After taking up metal-work he was associated with Mr. Llewellyn Rathbone in Liverpool and came with him to London. He has been for some years Head of the Art Department at the Sir John Cass Institute and is also Instructor of metal-work, jewellery and enamelling at the Royal College of Art, in succession to Mr. Henry Wilson.

It would be difficult to find an artist whose work in its various aspects typifies more completely the

modern spirit at its best than that of Harold Stabler—eager and adventurous but not divorced from traditional methods: attractive and debonair, yet with a wholesome saltiness which saves it from cloying. The vigorous temperament of the man is shown by the vitality he imparts to all his work and by the ease and sureness with which he attacks problems of widely different kinds. The masters of the Renaissance were at once goldsmiths, sculptors and painters, equally efficient in either capacity, whereas the art-workers of our grandfathers' days, excepting that lone giant Alfred Stevens, appear to have degenerated into polite dilettanti when they ventured beyond the confines of one branch of their craft. Why this should have been so it is not easy to decide, but, whatever the reasons, we of the twentieth century, with men like Stabler working in our midst, may take heart of grace and congratulate ourselves that we live in more hopeful days.

H. T. S.



TABLE CENTRE PIECE IN SILVER AND ENAMEL, DESIGNED AND EXECUTED FOR THE OFFICERS' MESS OF THE WELSH REGIMENT BY HAROLD STABLER



CLOISONNÉ ENAMEL PANELS AND  
PENDANTS BY HAROLD STABLER.



## *Belgian Artists in England*

### **B**ELGIAN ARTISTS IN ENGLAND. BY DR. P. BUSCHMANN. (*Second Article\**)

BELGIAN artists have ever easily become acclimatised in foreign countries. Many of them felt oppressed within the narrow frontiers of their fatherland and took their chance in the wide world. At the end of the Middle Ages, many Flemish and Walloon masters settled in Paris, in Mehun-sur-Yèvre, in Dijon, as court painters, sculptors, and miniaturists to the kings of France, to the dukes of Berry and of Burgundy, and their marvellous works profoundly influenced the art of France and of Europe. Jan van Eyck travelled in Portugal, Roger van der Weyden and Just of Ghent in Italy, not as students, but as accomplished masters. From the sixteenth century onwards Italy became the land of promise for every Flemish artist: many of them settled permanently in Rome, where they

formed a well-known and somewhat turbulent colony. Justus Suttermans became the court painter of the Medici at Florence, Rubens spent eight years beyond the Alps, Van Dyck felt at home in the Genoese palazzi as well as in Antwerp and at the English court; Peter de Kempeneer was Hispanicized in Seville as Pedro Campaña; Peter Brueghel sketched in Tyrol; Bartholomew Spranger when he died at Prague was the painter of the Emperor Rudolph II, and the reign of Louis XIV of France was illustrated by artists like Philippe de Champaigne, Gerard van Opstal, Adam van der Meulen, Gerard Edelinck and many others—all of Belgian origin.

These are but a few examples, but fully sufficient to show the wonderfully expansive power of Belgian art. With such precedents, the Belgian artists who have come to England may not find any difficulty about getting acclimatised, nor, in fact, have they. There is no doubt about this. During the first weeks they might have been subdued—

\* The first article appeared in our issue of December.



"LANDSCAPE IN WEST FLANDERS"

OIL PAINTING BY ROBERT BOUDRY

## Belgian Artists in England

and somewhat bewildered—by the strong impressions of a quite new world. But they have soon discovered its peculiar beauties: the majesty of the craggy cliffs, the everlasting emerald of the meadows, the rhythm of undulating hills, the mighty trees spreading out their oddly knotted arms,—and, before all, the magic scenery in air and water. Certainly, the heavy, clouded skies of the Low Countries with their wonderful light effects have inspired many immortal masterpieces, but the English atmosphere has its own peculiar charm; it may be less overwhelming, but it is subtler, more diapered, more delicately iridescent with the orient of pearls and nacre. And the moving veils of haze and mist afford the most surprising and delightful effects to every sensible eye.

Times are not propitious to artistic creation—and it may be some time yet before these fresh impressions will be reflected by the Belgian artists in works of durable value. But we know that many of them, with a praiseworthy courage, have taken up pencil and brushes and are bravely endeavouring to forget their distress by working. They have already shown us their first attempts, and if the misfortunes which have befallen Belgium are not to be overlooked we are confident that its artists will at least have acquired something by their forced stay in England; it will have enlarged their views, en-

riched their minds, and awakened a wholesome enthusiasm for newly discovered beauty.

The English public, in its turn, has displayed a peculiar interest in Belgian art; besides the important exhibition now on at Burlington House—to which we hope to refer later—some smaller selections of Belgian works have been on view in London galleries.

Mr. Paul Lambotte, Director at the Ministry of Fine Arts in Belgium, succeeded in collecting a hundred works, all of which have been sold for the immediate relief of the artists who remained in Belgium, by a subscription generously patronised by the wealthy classes of London. Necessarily they were works of more or less minor importance: sketches, drawings, water-colours, etchings, but the exhibition, held in the Goupil Gallery, had a quite distinctive appearance and proved a gratifying success. Some of the best-known Belgian artists were represented. We note the following works, in the alphabetical order of their authors: one of the masterly etchings by Albert Baertsoen, happily brought over from Ghent; a pretty little drawing in chalk, *Night Impression at Rhubina*, executed by Emile Claus during his stay in the neighbourhood of Cardiff; some select prints by the Nestor of Belgian engravers, Auguste Danse, and by his daughters Louise and Marie Danse; a



"WINTER LANDSCAPE"

BY GUSTAVE VAN DE WOESTYNE



"THE BEGUINAGE, BRUGES: WINTER"  
FROM AN ETCHING IN COLOURS  
BY MARTIN VAN DER LOO

## Belgian Artists in England



"PORTRAIT D'ENFANT"  
BY CAMILLE STURBELLE

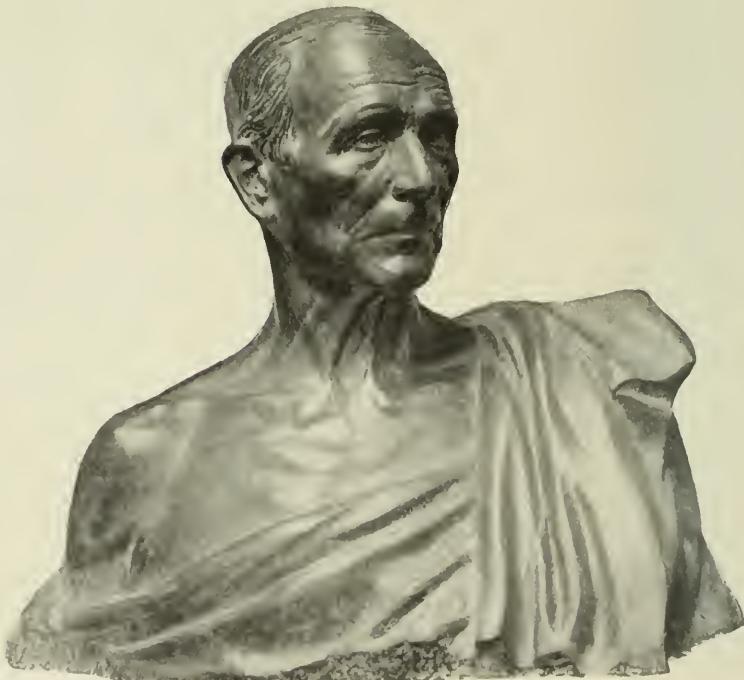
cloudy landscape by Léon Frédéric; some refined and delicately tinted drawings and engravings by Fernand Khnopff; an important water-colour, *Stranded Ships*, by Alex. Marcette; symbolical figures on a gold ground by Xavier Mellery. Charles Mertens, too, having made his first attempt at rendering the English landscape, showed us a pretty sketch in oil colours; the late Constantin Meunier was represented by an etching *Le Port*; the sculptor Victor Rousseau by a drawing; Jan Stobbaerts by an original lithograph, *Cour de Ferme*; Alexander Struys, the great painter of the humble interiors of Malines, contributed an etching after his picture *Le mois de Marie*; Alfred Verhaeren a lithograph, *Jeune Pêcheur*. This review is by no means complete, but we will not tire the reader with a longer enumeration.

Another collection, privately brought over from Belgium, was exhibited at

the McLean Gallery, under the somewhat hyperbolie denomination of "Belgian Masterpieces." It contained, however, several meritorious works. The chief attraction consisted of a drawing *Belgium Unfettered*, specially executed for this exhibition by Jan Gouweloos, and framed with the Belgian colours. It showed the very serious qualities of this vigorous painter. We further mention sketches by Firmin Baes, Geo Bernier, Georges Lemmers, Jules Merckaert, Jos. Taclemans, Carl Werleman; etchings by Aug. Danse, M. L. Cluysenaer, Maurice Langaskens, J. B. and M. H. Meunier, Henri Thomas, and Louis Titz; and a number of drawings and water-colours by Jan Gouweloos, Maurice Hagemans, Theo Hannon, Amédée Lynen, and others.

Whilst these exhibitions were in progress, and some other Belgian works were being shown at other galleries, we have succeeded in collecting some further reproductions of pictures and sculptures by artists now in England, and are glad to place these before our readers as supplementing those previously published.

We first mention the vivid bust of *Taxander*, by Frans Huygelen, a symbol of the indomitable Flemish character and, what is better, a strong piece of sculpture, speaking the language that was understood in Memphis and in Athens, in Florence and in Rheims, the language of high art, that may



"TAXANDER"

BY FRANS HUYGELEN

## Belgian Artists in England



PORTRAIT MEDAL

BY PAUL WISSAERT

vary its forms through different ages and countries, but still derives from the same sources of eternal beauty. *Le Calvaire* is the title chosen by Jozuë Dupon for a drove of old horses exhausted by a life

Paul Wissaert is a medallist who shows a delicate touch in his modelling; the double portrait of his parents and the plaque symbolising *Education*, which he has executed for the society "Les Amis de la Médaille," give a good idea of his skill and refined taste.

Gustave van de Woestyne, who is chiefly a portrait and figure painter, is represented here with a *Winter Landscape*, sharply contrasting with the generally naturalistic tendencies of Belgian art. It reveals another side of the Flemish soul, which is not less interesting: its spiritual and mystical aspirations. Whilst a sensual, fiery pantheism culminated in the art of Rubens and Jordaens, mediæval faith and piety were admirably expressed by the "primitive" masters, and these two apparently opposed feelings developed side by side throughout the whole evolution of art in Flanders. No direct correlation is to be found of course, between this landscape and any mediæval Madonna



PLAQUETTE, "EDUCATION"  
BY PAUL WISSAERT

of hard labour and doomed to immolation. Every step brings them nearer to death and ultimate relief from their sufferings. Their hopeless resignation has been strikingly rendered by the artist.

We have not yet referred to another sculptor: Camille Sturbelle, a pupil of Ch. van der Stappen. His important monumental and decorative works are erected on public places in Brussels and Liège. We reproduce a portrait of a child and a funerary stele by this artist.



FUNERARY STELE (D'EVERE CEMETERY)  
BY CAMILLE STURBELLE



"LE CALVAIRE"

BY JOZUË DUPON

or Epiphany, but there is a similitude of mind which idealises nature and makes it express the artist's own sensations and dreams. As a contrast to this "interpretation" of nature, we reproduce a more realistic Flemish landscape by a young painter, Robert Boudry.

The etching by Marten van der Loo, *The Beguinage, Bruges: Winter*, reminds us again of the fate of the beautiful old Flemish towns, once so quiet and peaceful, now resounding with the alarms of war—if not razed to the ground. The artist's studio, situated near the Antwerp forts, has probably been blown up, and his plates destroyed. Marten van der Loo has specialised in the delicate and complicated technique of coloured etching, and has proved himself particularly happy in rendering the aspects of old towns.

After the first article on Belgian artists was completed, we heard of many other artists who have sought refuge here. It has not been possible, however, until now, to reproduce any of their works, nor, owing to their number, can detailed reference be made to them: but as a source for later reference, it may be of interest to record the following names now in our possession: Alfred Bastien, Maurice Blieck, E. Canneel, Paul Cauchie, Julien Célos, Oscar de Clerck, Berthe Delstanche, M. Dethy, N. van den Eeden, Halkett, Jean Herain, Jozef Janssens, Maurice de Korte, Aloïs de Laet, André Lynen, Jean Le Mayeur, de la Montagne, Jenny Montigny, Louis Moorkens, Gerard Portielje, A. Puttemans, Alice Ronner, Jean G. Rosier, Leon de Smet, Blanche Tricot, H. Verbrugge, Fr. Verheyden. Many of these painters, sculptors and craftsmen are worthy of a special article, but for the present we must take leave of our readers until a later occasion.

## STUDIO-TALK.

(*From Our Own Correspondents.*)

**L**ONDON.—The public interested in art in England have never been afforded a more attractive spectacle than the generosity of the Royal Academy in throwing open wide its doors, in the name of the greatest of the war charities, to those outside groups of painters who in other buildings have never ceased to oppose its own traditions and challenge its pretensions. The Academy has even conceded to the representatives of the International Society on the committee unusual licence in the matter of hanging and the arrangement of the rooms. And perhaps Academicians have admitted, what all but the most conservative of them must have felt for a great while, that sympathetic hanging and absence of over-crowding is only doing common justice to the pictures exhibited. One other feature of the War Relief Exhibition at the Royal Academy is that a sale virtually amounts to a handsome gift made by the artist, who is content to receive one-third only of the less than normal prices at which the works are offered.

Many of the pictures now on view at Burlington House have formed important features of exhibitions formerly held elsewhere, and it must be admitted that the chief of the outside groups have not embraced, as they might have done, the unique opportunity to make good a claim that the Royal Academy walls, as representing English painting, suffer every year from the fact that they are not members of the Institution. On the other hand, it is very refreshing here to meet for once a beautiful Wilson Steer, and perhaps the finest

## Studio-Talk

picture that Mr. Charles Ricketts has yet painted ; such art as this supports Mr. Sargent on the walls as he is seldom supported. The Red Cross and St. John Ambulance Societies are to benefit by the gate receipts and sales of the exhibition to the extent of one-third, and another third is to be given to the Artists' General Benevolent Institution. The Belgian section was not ready when we went to press, but from what we gather this collection of exhibits is one which will elicit the sympathetic interest of art-lovers in this country.

Gradually the Tate Gallery, under Mr. Aitken, has been transformed, and it is now one of the pleasantest places in London for the student of art to visit. An exhibition has been arranged in one of the rooms of cartoons, paintings and drawings by Alfred Stevens for the decoration of the dining-room at Dorchester House, lent by Sir George Holroyd and Mr. Alfred Drury, R.A. This, as the catalogue reminds us, is the last important

addition likely to be made to the harvest of Stevens's work. It was one of his chief projects in decorative painting, the other being the scheme for the Dome of St. Paul's ; both remained projects only, "nursed in scores of trial sketches and figure studies."

In the heart of clubland, a few doors away from Piccadilly Circus, there was opened recently one of the most interesting clubs in London, especially from the decorative point of view. The photograph reproduced here is of the "Buccaneer" Room, the most quaintly, as well as luxuriously, decorated room in the club, which has been named after Carlyle. Used as a smoking chamber, it has been remodelled on the lines of a baronial hall or the guest room of a famous seaport inn of the sixteenth century. The strength and power of the frequenters of such apartments are here suggested by the rough stone walls, the heavily timbered oak beams, and the massive oaken tables, with their quaint,



THE "BUCCANEER" ROOM, CARLYLE CLUB, PICCADILLY

hand-carved legs. Around the walls are hung accoutrements and other articles reminiscent of the battlefield and the chase, as well as a number of rare paintings: whilst from the oak ceiling-beams are suspended models of fighting and merchant ships. The Club also has a room specially dedicated to Carlyle and containing numerous relics of the



BOOK PLATE

BY C. F. A. VOYSEY

great writer. Messrs. Waring and Gillow carried out the remodelling and decoration of the Club.

The Pastel Society is to be congratulated on its decision to hold an exhibition this year. As usual the works were shown at the Royal Institute. The exhibition could not be considered as fully representative or as varied as usual, but it took no inferior rank to preceding ones in the standard attained. It was the Society's sixteenth exhibition and as such it has been held in a most auspicious year; of all mediums of expression that of pastel perhaps retains the most associations of circumstances elegant and humdrum secured by unthreatened peace.

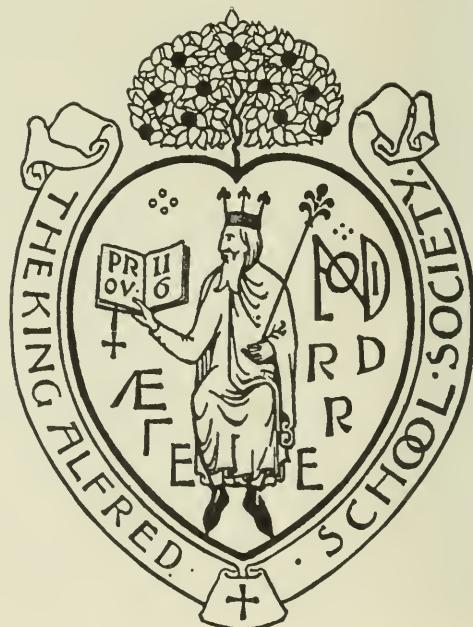
The pages of this magazine have at various times borne testimony to the versatile talent of Mr. Charles F. A. Voysey. So many and varied are the forms in which his decorative genius has expressed itself



BOOKPLATE

BY C. F. A. VOYSEY

that a bare enumeration of them would fill a considerable space. It is not surprising, therefore, that he should have bestowed his attention upon a class of design which, if lying outside the broad ambit of his practice as an architect, is yet one calling for the play of the decorative faculty which he possesses in such a marked degree. In the half-dozen book-plates which we here reproduce from among a number he has designed from time to time this faculty is well manifested in combination with



BOOKPLATE

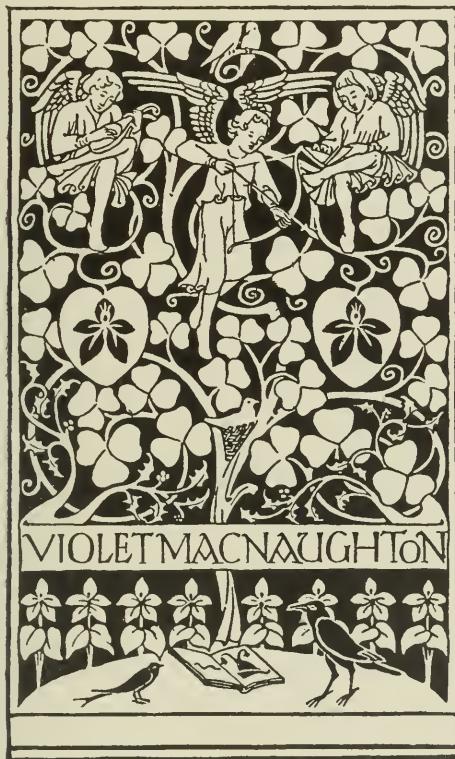
BY G. E. A. VOYSEY

## Studio-Talk

a felicitous application of the symbols appropriate to the particular case.

At the Leicester Galleries Mr. Will Dyson has been exhibiting a series of war satires, which are about to be published. In all of these he wishes to concentrate our mind on the brutality of German soldiering, always involving a figure based on the Kaiser. Goya in his "Desastres de la Guerra," the most terrible criticism of war that has been passed, never allows us to feel the absence of its awful glamour. But Mr. Dyson retains no suggestion of

In the same galleries Mr. William Strang, A.R.A., has been exhibiting a series of war pictures. Of these *The Cannonade* at once stands out as the most important. We may say that it stands alone in the



BOOKPLATE

BY C. F. A. VOYSEY

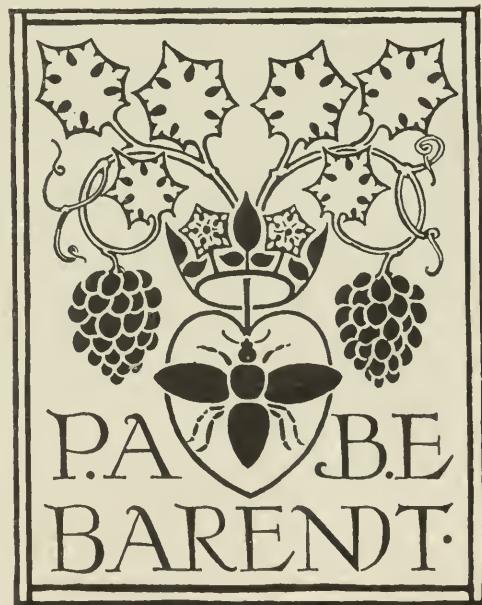
this in his art, and this makes his satire incomplete as a criticism of the German Emperor, who has always apparently been blinded by it to the sordid realities of modern war. The case of the War Lord has been regarded as one of mental aberration, and satire directed against him in this vein is perhaps more apposite and effective than that of Mr. Dyson, who depicts him with lustful, swollen, cheeks. Mr. Dyson draws boldly and fiercely, contempt and anger rather than mockery stimulating his pen. Pen and ink is his medium, and he has apparently made exhaustive experiments to use it on a large scale with an immense variety of line.



BOOKPLATE

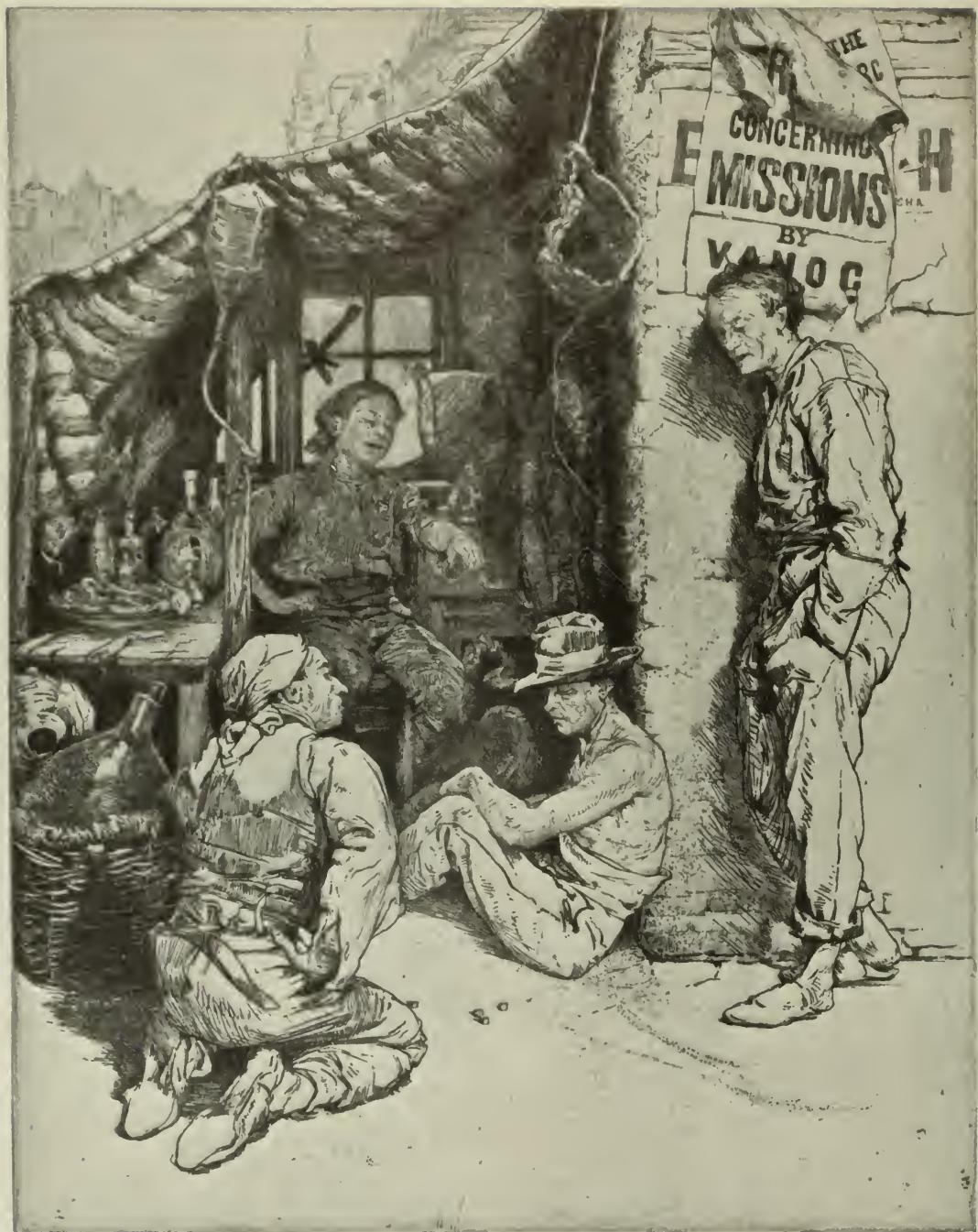
BY C. F. A. VOYSEY

history of war pictures as an original and arresting thing. In the other canvases the same ends are pursued without quite so much success. *The Cannonade* shows the greatest care in pattern of colour as well as of form ; and it is when Mr. Strang is working in the abstract mood which it expresses that he is at his best. In this state of mind he makes everything to depend on action, and the figures being turned away from the spectator,



BOOKPLATE

BY C. F. A. VOYSEY



"A CAST OF DICE." FROM AN ETCHING BY ANNA AIRY, R.E., R.O.I.

## Studio-Talk

facial expression is dispensed with as an element in the drama of the design. There is something so deliberate in this artist's methods that facial expression often seems to pass too quickly for his brush, and his importance as an artist is never more apparent than when he leaves the problem alone. Though Mr. Strang does not, in spite of his terrible theme, convince us of his interest in reality, he proves again in these pictures his genius for design and his possession of an exceptional faculty for making it embrace without incongruity the most violent aspects of modern life.

We are reproducing an etching by Miss Anna Airy, one of the most gifted English women artists, examples of whose work it has often been our pleasure to give in *THE STUDIO*. Etching represents only one side of Miss Airy's activities; no visitor to the Pastel Society's exhibition can have failed to remark her panels there, and her art in oils has frequently been represented in the most

important exhibitions. But it is perhaps on account of her exceptional draughtsmanship that she has made her position, and in her etchings and pastels her feeling for line has greater opportunity for expressive play. Miss Airy is holding an exhibition of her recent work at the Fine Art Society's Galleries in the near future, and the collection includes some delightful studies of plant and insect life, about which we hope to say more on another occasion.

Mr. John Wright whose works were recently to be seen at the Fine Art Society's, is an artist of mature talent, though as yet but little known in London. The exhibition, which represented his achievement up to the present time, included water-colours and etchings—all showing a high standard of achievement, a sincere love of nature and that appreciation of what to include and what to omit which bespeaks the artist. Many of these landscapes included architecture and were delight-



"THE CANAL AT SLUIS"

FROM AN ETCHING BY JOHN WRIGHT

## Studio-Talk

fully varied in character, painted mainly in England and Italy, Venice especially being shown in yet another aspect free from convention. Mr. Wright is a colourist who paints with the full range of his palette, and employs pure touches of colour with much effect. This sense of colour makes itself felt in his etchings, which have firmness and flexibility of line, as well as that instinct for arrangement which is invaluable to the etcher. Both as painter and etcher we understand that Mr. Wright is largely self-taught.

Mr. William A. Wildman, whose effective lithographic study of *Fishmongers' Wharf* we here reproduce, is an *alumnus* of the Royal College of Art, where he gained a scholarship after studying at the Manchester School of Art. He has exhibited at the Royal Academy, the International, the Walker Art Gallery, Liverpool, as well as other places, and among his latest productions is a fresco for the

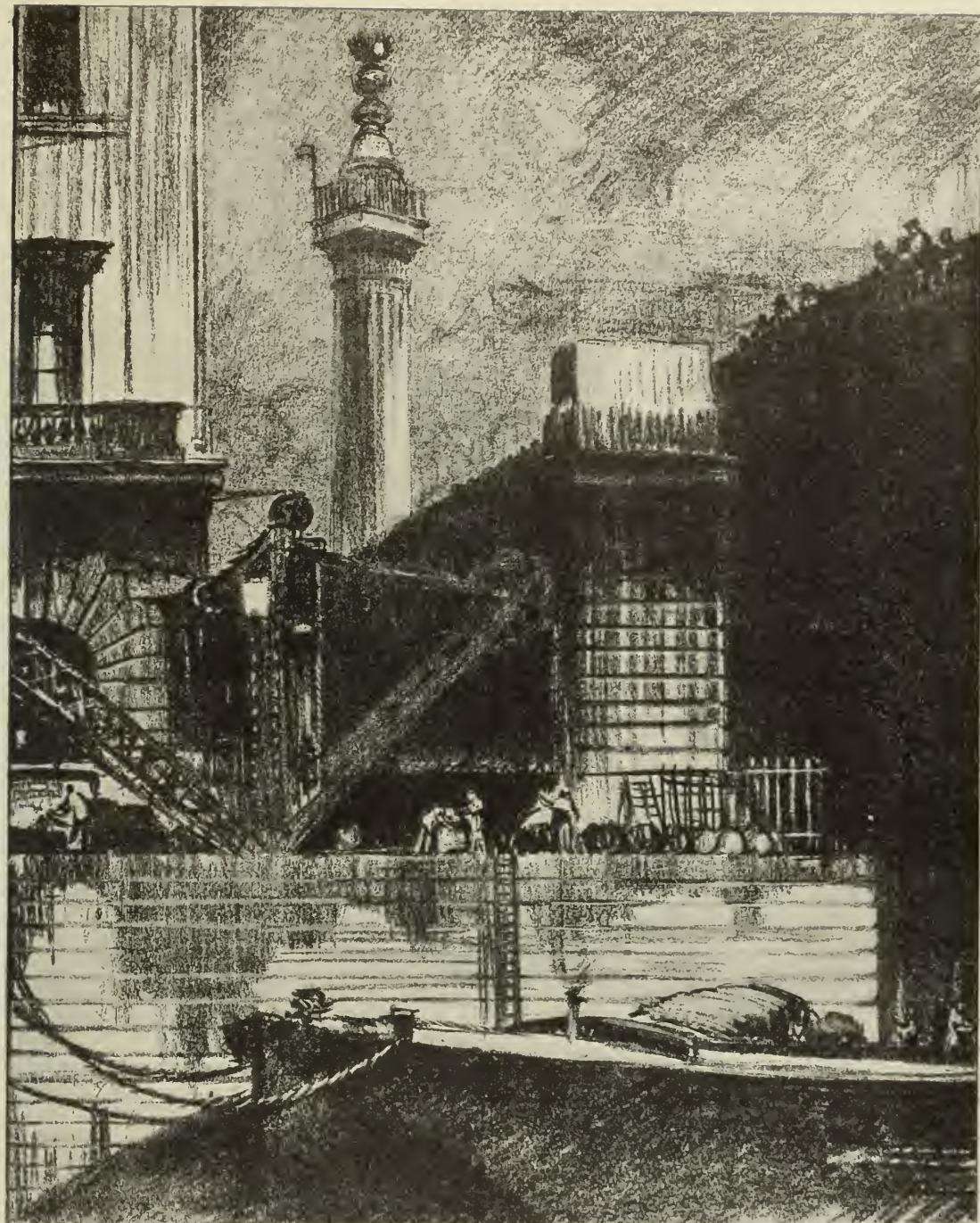
Chapel at Carisbrooke Castle in memory of the late Deputy Governor of the Isle of Wight.

It is interesting to follow the newspapers with knowledge of the personality of the generals at the head of the various divisions of the army. Many people will therefore be grateful to the Fine Art Society for endeavouring to bring together a collection of "Portraits of British Commanders taking part in the war on sea and land." Circumstances have rendered it difficult to make the exhibition as completely representative as it might be but some important canvases have been included, notably Mr. Sargent's *Sir Ian Hamilton*, commander of the fourth army, and a charcoal portrait of *Brig.-Gen. G. H. Fowke* of the General Headquarters Staff, from the same hand. There is also technically an unusually interesting portrait of *Lt.-Gen. Sir Herbert Miles*, Governor and Commander-in-chief

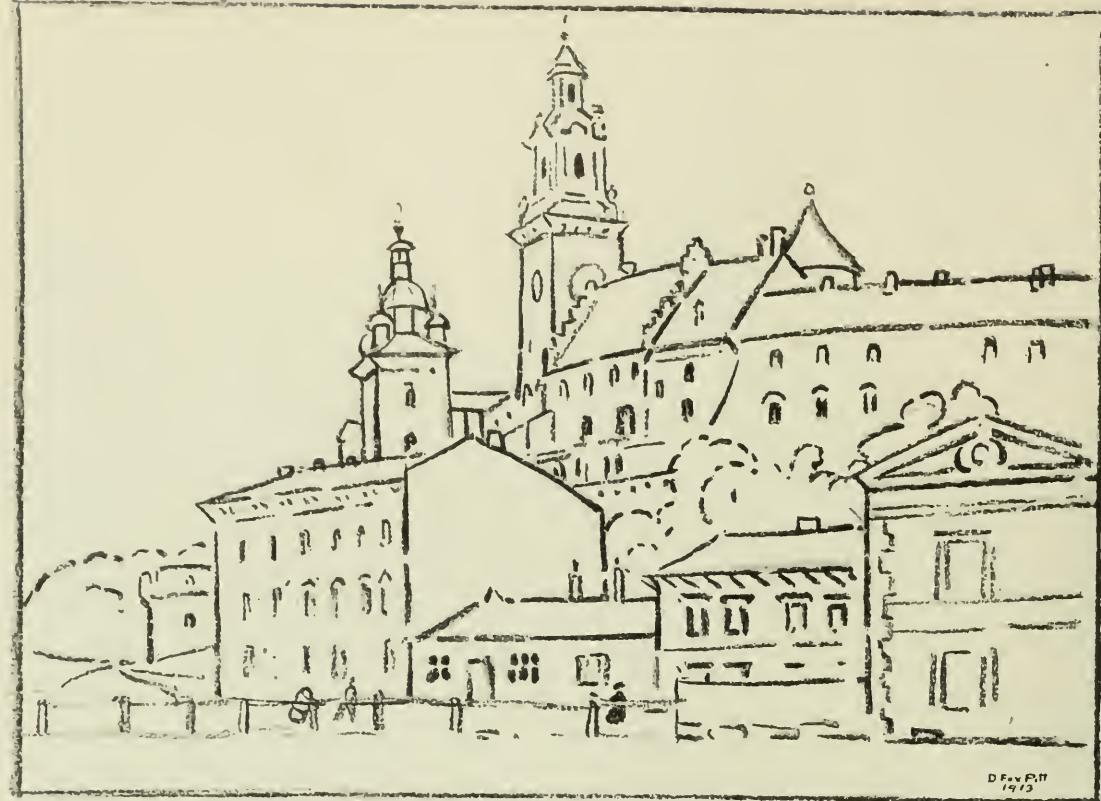


"THE LONE BARN"

FROM A DRY-POINT BY JOHN WRIGHT



"THE FISHMONGERS' WHARF, LONDON  
BRIDGE." FROM AN ORIGINAL LITHO-  
GRAPH BY WILLIAM A. WILDMAN



"WAWEL CASTLE, CRACOW."

FROM A CHARCOAL SKETCH BY DOUGLAS FOX-PITT

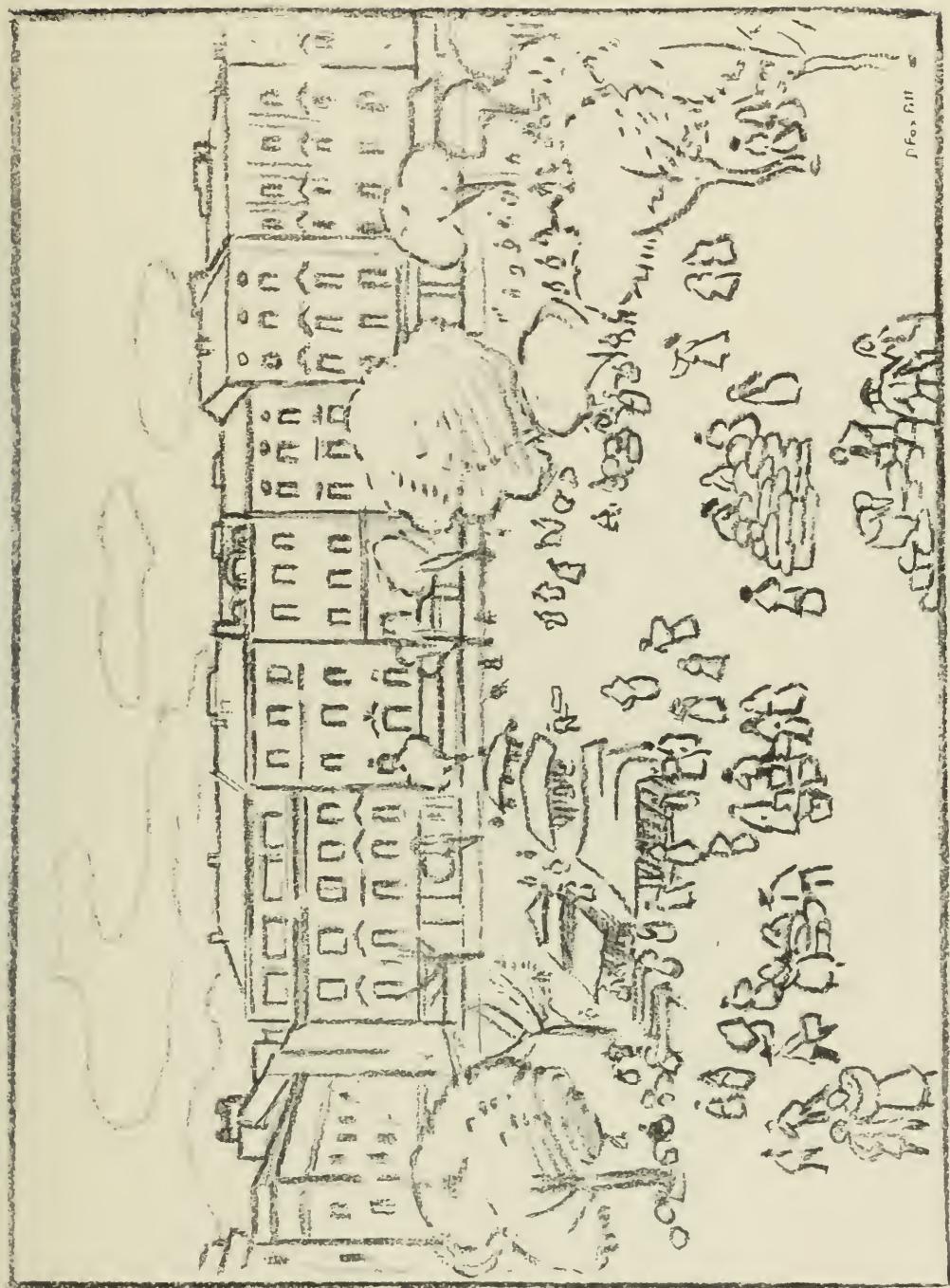
of Gibraltar, by Mr. Glyn Philpot, who is himself serving in the ranks of the new army.

The two charcoal sketches of Cracow by Mr. Douglas Fox-Pitt which we reproduce were, like many other similar sketches, made by the artist during a sojourn of several months in the old Capital of the Polish Kings; they were, in fact, the work of a few minutes only, but they are of interest as showing how much can be conveyed by a few deft strokes committed to paper with almost stenographic brevity by a hand accustomed to improvisation and guided by an eye which quickly takes in the essentials of a scene. While staying in Cracow Mr. Fox-Pitt was specially invited by the Society of Fine Art there to exhibit his water-colour drawings of Cracow at the annual exhibition of the Society.

The permanence of the pigments used by painters has received a good deal of attention during the past few years and it is indeed a matter of prime importance in view of the deterioration which many pictures painted within comparatively recent times have undergone. A generation ago, when the stability of water-colour pigments was investigated

by a committee nominated by the old Science and Art Department, forty-five of the principal water-colour artists sent in lists of the colours they employed and it was found that nearly all of them were using one or more colours that were fugitive. On that occasion the tests were made by Dr. Russell and Sir William Abney. The latter has in the meantime devoted much time and trouble to investigating the permanence of water-colour pigments and has devised a more expeditious method of testing a pigment for fading than that which he and his collaborator employed in their earlier researches.

The results of these later investigations made by Sir William Abney, with a summary of the earlier ones, were embodied in a lecture he recently delivered before the Royal Society of Arts. The cardinal facts brought out in the earlier tests were that "every coloured pigment exposed to light *in vacuo* declines to fade" and that "the presence of moisture is always required to effect a change in colour." Later experiments led him to think that the action of light on pigments in the presence of moisture might be a secondary action, and that the fading might be due to the formation of some



“THE RYNEK (MARKET-PLACE), CRACOW”  
CHARCOAL SKETCH BY DOUGLAS FON-PITT

oxidising agent produced by the light on moisture in the presence of oxygen. This suspicion was confirmed by the new tests to which he subjected some thirty pigments, corresponding practically to those tested by prolonged exposure to light on the previous occasion. In the new tests an electrically generated current of ozonised air was employed, first with and then without moisture, and on the whole the results harmonised with those reached before.

Sir William Abney mentioned that after retiring from the Civil Service some eleven years ago he himself took to painting in water-colours as an occupation, and he gave a list of the colours which now make up his box, selected on account of their permanent qualities. He has three reds—vermilion, light red and rose madder; the yellow group consists of aureolin, yellow ochre, raw sienna, cadmium yellow, madder yellow and lemon yellow; the greens of emerald, viridian, Hooker's (a new mixture), and sunny green; the blues, cobalt, French, Antwerp blue and Cyanin blue, and violet cobalt; the browns, an imitation vandyke brown and brown madder, Turner's brown, and burnt sienna; and finally a neutral tint of special formula, and ivory black.

**E**DINBURGH.— The annual exhibition of the Society of Eight, opened in the end of November, consisted for the greater part of loan work, and not to be outdone by other societies this group of artists decided to devote a portion of the proceeds to the Belgian Relief Fund. The invited work included two portraits by Raeburn, Whistler's *Little Lillie in Our Alley*, William McTaggart's *Kilkerran Bay* representing his middle period, and his *White*

*Sand Bay*, full of light and sparkling colour, the famous *Goatherd* landscape by Corot, a couple of works by Manet, Philip Connard's *The Dessert*, Brangwyn's *Fête Day*, Sir James Guthrie's portrait of Major Hotchkiss, D. Y. Cameron's dramatic rendering of *Inverlochy Castle*, an exquisite sunset by J. Lawton Wingate, two characteristic works by William Nicholson, and a couple of admirable interiors by the Danish painter, Hammershoi, whose work has not hitherto been seen in Scottish Exhibitions.

All the members of the society exhibited except Mr. Harrington Mann. Mr. James Paterson's principal pictures were a portrait of his daughter and a view of St. George's Church, Edinburgh, both of which have been seen before but have undergone some helpful revision. Mr. Lavery sent a portrait of a



"PORTRAIT OF A LADY"

(Society of Eight, Edinburgh)

BY F. C. B. CADELL



"THE MISSES WYSE"

(Society of Scottish Artists, Edinburgh)

BY JOHN MUNNOCH

lady in a sombre colour-scheme, Mr. David Alison showed in addition to a portrait of a brother artist an excellent study of a lady in purple dress. Mr. P. W. Adam had two lovely interiors, and Mr. James Cadenhead two poetically treated landscapes. One of the most notable figure studies in the collection was Mr. F. C. B. Cadell's *Portrait of a Lady*. Mr. Cadell is one of the most brilliant of the younger Scottish colourists much of whose inspiration has come from Parisian study, and in this example, while preserving all the dash and freedom that characterise his work, he has devoted more thought than usual to the modelling of the figure with a very satisfactory result.

of Mr. Gibb's work. Among the loan pictures were four works by the late Mr. J. W. Herald, a Forfar recluse whose untimely death ended a career which at one time had great possibilities to judge by his lovely, decoratively treated *Gipsy Encampment* and his humorous *The Minstrels*, the latter a clever combination of water-colour and pastel.

Nearly three hundred works in oil and water colour were hung in four galleries, and in the Sculpture Hall there were over ninety small sculptures and exhibits of applied art. Portraits were comparatively few. The chairman of the

The vast issues that are being decided on the plains of Eastern and Western Europe have found expression in poetry and music and doubtless in time the painter will fall into line with his brother artists as recorder and inspirer. Certainly several of the members of the Society of Scottish artists have given themselves to "the cause" and are now shouldering the rifle in place of wielding the brush, and a much larger number of the still younger men from whom the ranks will some day be filled are also comrades in arms. The exhibition held in the R.S.A. galleries in December and January had thus no military flavour except for two notable loan works from the collection of Mr. Archibald Ramsden, London—Mr. Robert Gibb's famous *Thin Red Line* and his equally celebrated *Balaclava*. Military science has evolved since these days when the panoply of the parade-ground was carried into the battlefield, but the soldierly qualities are the same, and this personal equation is probably the most distinctive feature



VASE PRESENTED BY THE ROYAL PORCELAIN WORKS, COPENHAGEN, TO QUEEN ALEXANDRA ON THE OCCASION OF HER SEVENTIETH BIRTHDAY. DECORATED BY Mlle. DAGMAR VON ROSEN, THE QUEEN'S SILHOUETTE BY Mlle. ELSE HASSELRÜS

Council, Mr. J. A. Ford, had an excellent portrait of Sheriff McLennan in full-bottomed wig, Mr. Martine Ronaldson a scholarly portrait of Mrs. K. S. Robertson and a no less artistic present-ment of the late Dr. George A. Gibson, while Mr. David Alison has done nothing finer than his portrait of a boy in blue; Mr. John Munnoch's portrait of the Misses Wyse, here reproduced, is a remarkably successful work for a young artist, in its composition, differentiation of textures and beauty of colour. Both Mr. Alison and Mr. Munnoch appeared in the artists' Roll of Honour published in the December issue of this magazine.

Among the landscapists Mr. Robert Noble has struck a new note in a romantically treated *Valley on the Tyne*, serene in its seclusion from the outer world; Mr. R. B. Nisbet's *Surrey Landscape* is notable for the delicate beauty of its cloud forms and the rich quality of the foreground, and Mr. Peter Mackie is to be congratulated on the advance registered in his solemn *Hill of Oran*, which in small compass realises the majesty of the encircling mountains. Mr. James Riddell in *Tulliallan Woods* showed a grove of graceful birches complete in composition and truthful in colour, Mr. Charles

amid the distractions of builders' paraphernalia.

A. E.

**C**OPENHAGEN—Amongst the innumerable beautiful gifts Queen Alexandra received on the occasion of her recent seventieth birthday was a very charming vase, presented to her Majesty by the Royal Porcelain Works, Copenhagen. It is in what is generally called the Juliane Marie style (the Danish queen who took such a lively interest in the welfare of the works in the latter part of the eighteenth century) and it is possessed of all the harmonious beauty peculiar to that period. The decoration is the work of Mlle. Dagmar von Rosen, who has made a special study of the decorative style of that time and entirely entered into its spirit, whilst the silhouette portrait of the queen has been done by Mlle. Else Hasselrüs.

G. B.

**M**OSCOW.—It almost goes without saying that with all the energies of the nation concentrated on the prosecution of the tremendous war that is now being waged with the Central European Empires

Mackie Venetian canal scenes, one of which is reminiscent of Canaletto, Mr. R. Easton Stewart a scene on the Almond after the manner of La Touche and there was interesting landscape work by Mr. Duddingstone Herdman, Mr. Mason Hunter, Mr. Henderson Tarbet, Mr. J. W. Parsons, and Mr. James Douglas.

Among the water-colours the outstanding feature was Mr. Stanley Cursitor's *The Nave, St. Magnus Cathedral*, represented under renovation but preserving its dignity



A RUSSIAN WAR FUND POSTER.  
BY SERGI VINOGRADOFF





DRAWING FOR A WAR FUND  
POSTER. BY L. PASTERNAK



"COMMERCE AND SEA POWER"

(See *New York Studio-Talk*, opposite page)

BY HENRY REUTERDAHL

and their Asiatic ally, art events have receded into the background, and as a matter of fact large numbers of artists have ranged themselves under the banner of the Czar, ready and willing, whatever their rank, to do their share in the strife. What few outward signs of activity among artists are to be seen are chiefly confined to the coloured prints which are turned out wholesale for the delectation of the multitude, such as portraits of prominent personages and battle scenes which, though in some cases founded on actual incidents, are, of course, imaginary in their composition. Not many of these prints possess any real artistic merits, but while deficient in draughtsmanship some of them show that sense of colour which is a national characteristic and which ensures for these lithographic productions a cordial reception among the people at large, especially where there is a touch of humour in them. The prints are generally accompanied by letterpress explanatory

of the incident predicted. Thus one popular print of this kind shows a German cavalry officer pinned to the ground by a burly Ruthenian peasant, from whom he has endeavoured to elicit information as to the whereabouts of the Russian forces, and the text below tells how the peasant managed to hoodwink his inquisitor—for if the peasant of the Ukraine is proverbially reputed to be "duller than the raven," he is also held to be "crafter than the devil." Another print which has taken the popular fancy records the capture by Russian peasant women of two aviators who had come down with their machine on Russian territory, and while one of them is being vigorously "spanked" the other, bound with cords, is guarded by two of the women armed with pitchforks. But in addition to these popular productions the Russian public has also had evidences of the activity of artists of a higher calibre in numerous posters inviting subscriptions to the various relief funds

which have been organised. Reproductions of two of these are here given. The drawing by Pasternak of a wounded soldier shows his accustomed facility of draughtsmanship, while the other, by Sergi Vinogradoff, possesses a more definitely Russian character, the scene being typical of what has been taking place in many a village of the Empire. Another which should be mentioned has been composed by Konstantin Korovin, and has a distinctly Old Russian flavour, the subject being a presentment of the national hero and Saint Dmitri Donskoi, who, in the ornamental lettering appropriate to his day, appeals to benevolent Russians now living to make a sacrifice for those who have sacrificed themselves in this great conflict.

**N**EW YORK.—Mr. Henry Reuterdahl's painting, *Commerce and Sea Power*, reproduced on page 64, is a panel executed as a decoration for the schooner-yacht of Mr. Harold Vanderbilt, and the presence of the "sky-scrappers" leaves one in no doubt as to the location of the scene which is here so effectively handled. Themes such as this are Mr. Reuterdahl's speciality, and there are few important exhibitions in America which are without some evidence of his predilection for shipping subjects. This is, perhaps, accounted for to some extent by his Scandinavian origin, for he is a native of Malmo, the busy Swedish port on the Baltic. He is a member of the Water-Colour Society here and Vice-President of the Society of Illustrators, to whose exhibitions he is a regular contributor.

In connection with the winter exhibition of the National Academy the Carnegie medal has been awarded to Mr. Hayley Lever for his painting,

*Winter, St. Ives*, which is generally regarded as a capital performance. Mr. Lever is an Australian and on migrating to England worked for some years at St. Ives in Cornwall.

R. N.

**P**HILADELPHIA.—Well executed portraits of Judges Edward D. White and the late Horace T. Luxton, of the Supreme Court of the United States, of Edward M. Paxson and William W. Wiltbank, of the Pennsylvania Courts, were the principal canvases of interest in an exhibition of thirty-seven works in oil by Mr. Albert Rosenthal, held a few weeks ago in a new and beautifully appointed studio and residential chambers in the fashionable Rettenhouse Square locality. Other men well known in professional circles, such as Mr. Edward Biddle, art connoisseur and litterateur, Mr. Faris



"STUDY IN PINK: MERCEDES WALTON"

BY ALBERT ROSENTHAL



"THE LATE EDWARD M. PAXSON,  
CHIEF JUSTICE OF PENNSYLVANIA."  
BY ALBERT ROSENTHAL

## Studio-Talk

C. Pitt, Curator of the Walter's Art Gallery in Baltimore, M. Gustave Huberdeau, operatic artist, and Mr. Joseph M. Fox, theatrical manager, also have been subjects of the facile brush of Mr. Rosenthal, most successful in the differentiation of these various personalities. The collection also comprised a number of engaging presentments of charming young American womanhood, among which should be noted a portrait of *Mercedes Walton*, a highly keyed and freely painted study in pink and white.

E. C.

**W**ASHINGTON.—At the Fifth Exhibition of Oil Paintings by Contemporary American Artists, on view at the Corcoran Gallery of Art at Washington, D.C., from December 15, 1914, to January 24, 1915, the first W. A. Clark Prize of two thousand dollars and the Corcoran Gold Medal was awarded to Mr. J. Alden Weir for his *Portrait of Miss de L.*, the second prize of one thousand five hundred dollars with the Corcoran Silver Medal to Mr. Charles H. Woodbury for his marine entitled *The Rainbow*,

the third, of one thousand dollars and the Bronze Medal to Mr. Gifford Beal for his picture of the congested foreign quarter of New York, *The End of the Street*, the fourth, of five hundred dollars with Honourable Mention, to Mr. Richard Blossom Farley for a beautiful atmospheric study of the New Jersey sea-shore, catalogued as *Fog*.

Three hundred and thirty works were shown in the eight spacious galleries and adjacent corridors that, with a handsome central Atrium of Grecian design, go far towards the composition of a most suitable building for such purposes. A number of the works here exposed have already been selected for the Panama-Pacific Exposition. Mr. E. W. Redfield's *Sleighing*, Mr. Birge Harrison's *Rose and Silver*, *Moonrise*, Mr. Bruce Crane's *November Hillside*, Mr. Farley's prize picture *Fog*, Mr. J. Campbell Phillips's *The First Born*, and Miss Helen M. Turner's *Girl with a Lantern* have been purchased for the permanent Corcoran Collection. Mr. Lawton Parker's *Portrait of Mrs. Ray Atherton* has been acquired by the Art Institute of Chicago through purchase by the



"THE END OF THE STREET"

(Corcoran Gallery, Washington)

BY GIFFORD BEAL

## Studio-Talk

Friends of American Art. Ninety-one pictures at prices aggregating 178,210 dollars were sold in the four preceding exhibitions, thirty-five of these for the permanent collection in this gallery.

The painting of animals seems to be a lost art in America at present, judging from its absence in leading shows, but portraits and landscapes abounded. Mr. Sargent's portrait of Miss Ada Rehan, painted some time ago and now lent by Mrs. G. M. Within, was far the most distinguished canvas shown; *Mrs. Paul Reinhardt* by Mr. Wilhelm Funk, *Dr. William Oxley Thompson* by Mr. George Bellows, *Miss C.* by Mr. William M. Chase, *Self Portrait* by Mr. F. K. Thompson, *H. O. Tanner* by Mr. Thomas Eakins, *Captain Dan Stevens, Lighthouse Keeper*, by Mr. Randall Davey, *Portrait of a Lady* by Mr. George de Forest Brush (lent by Dr. Walter B. James), and the *Portrait of the late W. M. R. French, Director*

of the Art Institute of Chicago, by Mr. Louis Betts, were characteristic works of these well-known men. Mr. Gari Melchers contributed his figure-subject, *Maternity*, already noted in this magazine in the review of the last annual show of the Pennsylvania Academy, as was also Mr. Robert Henri's  *Himself and Herself* at that time. *Odalesque*, a nude by the last-named painter, brushed with a free touch admirable to behold, yet lacked certain qualities of modelling and nuances of fresh tints that otherwise would have made it a masterpiece. Mr. Edmund C. Tarbell was represented by a carefully executed interior entitled *My Family*, interesting in sentiment as well as technique. Delightfully poetic in conception, Mr. Elliot Dangerfield's *Genius of the Canyon*, lent by Mrs. Chauncey J. Blair, embodied much of the highly coloured imagery of the Orient. *Sleep*, by Mr. F. C. Frieseke, bore evidence of the work of a skilled craftsman applied to the drawing and



"OCTOBER MORNING"

(Corcoran Gallery, Washington)



From a Thistle Print  
Copyright Detroit Publishing Company

(Corcoran Gallery, Washington)

"MATERNITY." BY  
GARI MELCHERS



"MORNING LIGHT"  
BY CHILDE HASSAM

*(Corcoran Gallery, Washington)*

## Studio-Talk



"BY THE WINE JAR" (WOOD) BY SEKINO SEIUN  
(Taisho Exhibition, Tokyo)

colouring of the nude. Mr. John W. Alexander sent a beautifully composed figure of a girl entitled *June*, refined in treatment and effectively illuminated. *Morning Light* by Mr. Childe Hassam very creditably exemplified his work as a colourist. Mr. Abbott H. Thayer was represented by a highly decorative *Winged Figure*, lent by Smith College, of Massachusetts.

Mr. L. G. Seyffert's group of *Spanish Peasants*, one of the largest canvases shown, was a capital work in the way of character painting, and should be acquired for some important permanent collection. One of the most noteworthy figure-subjects was Miss Gertrude Lambert's *Black and Green*. An excellent piece of work by one of the younger men but badly hung in a dark corner was Mr. Joseph Sach's *In Street Costume*. Miss Mary Cassatt showed two canvases, *Woman Reading in a Garden* and *Woman with a Fan*, the latter painted in 1880, and very different from her present method but none the less convincing. Mr. William Cotton's portrait of Miss Dvorak should be noted as a good example of a full-length figure. Mr. Charles W. Hawthorne's picture of *Provincetown Fishermen* was one of the most interesting com-

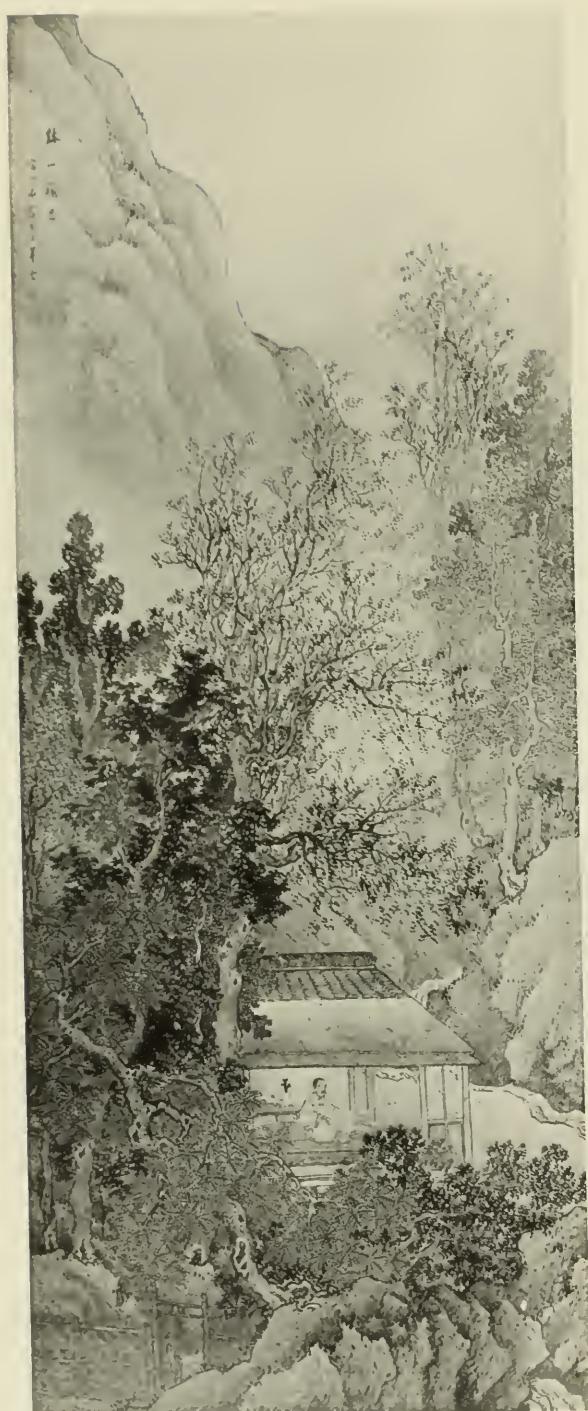
positions, and Mr. Robert Vonnoh's *Memories* displayed most ably the skill of the painter.

Many good examples of American landscape painting were on view, such as Mr. Ben Foster's *October Morning*, *The Quarry* by Mr. Daniel Garber, *Early Spring*, *Central Park* by Mr. Willard Metcalf, *The Old Fountain* by Mr. Walter Farndon, *The Tide Pool* by Mr. Wm. Ritschel, *New York* by Mr. Jonas Lie, a night effect, Mr. Dewitt Parshall's *Hermit Canyon*, and Mr. Ernest Lawson's *Hills at Innwood*. E. C.

TO KYO.—The Taisho Exhibition was proud of its Fine Art Palace, which contained the work of the contemporary artists of Japan. The exhibits there were considered worthy of commemorating the



"NANVENDO" (WOOD). BY TAKAMURA KŌUN  
(Taisho Exhibition, Tokyo)



"MEDITATION." BY  
KOMURO SUIUN

*(Taisho Exhibition)*



AUTUMNAL LANDSCAPE  
BY YAMAOKA BEIKWA

## Reviews and Notices

new era of Taisho, which began with the august reign of the present Emperor. The sculpture section attracted the greatest attention. This section, as well as the paintings, porcelain, cloisonné enamels, lacquer, metal-work, &c., reflected the spirit of the transitional period, through which the nation is now passing. Among notable pieces of sculpture were the following: *Tachibana Fujin*, in wood, by Naito Shin; *A Girl Acrobat*, a sketch in clay, by Tobari Kogan; *Nanyendo and Kwannon*, in wood, by Takamura Koun; *Rejected Woman and Prayer*, in marble, by Kitamura Shikai; *Execution*, in clay, by Shinkai Taketaro; *Light*, in bronze, by Tsuji Koyu; *Count Okuma*, a bronze relief, by Hata Shokichi; *Good Tidings*, in ivory, by Yoshida Homei; *Imperial Messenger at the Kamo Festival*, in wood, by Sato Mitsukuni; *Goats*, in clay, by Ikeda Yuhachi and Tajima Ikka; *Jittoku*, in wood, by Yamazaki Choun; *Sowing the Seed*, in wood, by Yonehara Unkai; and *By the Wine Jar*, in wood, by Sekino Seiun. A few paintings will also be remembered: *Meditation*, by Komuro Suin; *Deep Snow*, by Uyemura Shoen; decorative screens by Terazaki Kogyo, Kawai Gyokudo, Kimura Buzan, and others; *Storm and Summer by the Seashore*, by Hirai Baisen; *Kasuga Shrine*, by Ogata Gekko; *Nurse*, by Kikuchi Keigetsu; *Spring Verdure*, by Yokoyama Taikan; *Snowstorm*, by Nishii Keigaku; *Ducks*, by Hirafuku Hyakuho; and *Sekiheki*, by Takashima Hokkai. The exhibition contained an *Autumnal Landscape* by Yamaoka Beikwa, who died recently at the age of forty-seven. He was a member of the judging committee of the annual Mombusho Art Exhibition, and was regarded as one of the great masters of the *nanga* style, having stood side by side with Komuro Suiun, Matsubayashi Keigetsu, and Kosaka Shiden of Tokyo.

HARADA JIRO.

### ART SCHOOL NOTES.

ONDON.—Mr. H. H. La Thangue, R.A., delivered two lectures to students of the Royal Academy in January, taking for his subjects "The Mental Outlook in Painting" and "Colour in Painting." The distinguished painter defined a good mental outlook as "the faculty of seeing the most engaging characteristics of any subject," which he pointed out is one of the rarest qualities. "If," he said, "one cannot capture in the meshes of the mind the fine significant things, and let the petty nothings pass and disappear, one lacks the first and one of the most valuable gifts of the artist." He referred to the

over-elaboration of accessories in many historical paintings as a case of defective mental outlook, and he advised his hearers to resist the temptation to add to any landscape they might be doing, a winding path, a mill, or classic temple, the desire to make such additions being a symptom of an ill-regulated mind. The definition of good colour which he offered in his second lecture was, "Colour possessing fitness with truth," and as an apt illustration he cited the beautiful west window of Rheims Cathedral now destroyed. Recalling the exhibition of Rembrandt's landscapes in 1899 he pointed out that they had practically the same aspect and colour as the great master's interiors, and in regard to Velasquez's *Surrender of Breda* he observed that not only was there no attempt to realise out-of-door lighting and colour to make the picture striking and convincing, but one noticed in the picture two studio lights. He cited De Hooghe and Vermeer as perhaps the first of those who felt the necessity of painting the colour and effects which are proper to out-of-door subjects as beautifully and with the same care as those of an interior. He proceeded to criticise the *premier coup* method of painting as inadequate to render the transparency or translucency discernible in nature, and urged that until the student realises the necessity of the old treatment of colour by preparations, "scumblings," and "glazings," he will never properly utilize the resources of his material. The two lectures, which are worthy of wide distribution, are being published together in pamphlet form by Messrs. Winsor and Newton at the price of 6d. and all the profits are to go to the Artists' General Benevolent Institution.

### REVIEWS AND NOTICES.

*Our Philadelphia.* Described by ELIZABETH ROBINS PENNELL; illustrated with one hundred and five lithographs by JOSEPH PENNELL. (Philadelphia and London: J. B. Lippincott Company.) 30s. net.—Whenever we see the names of Mr. and Mrs. Joseph Pennell jointly upon a title-page we may be sure of a happy comradeship of literary and graphic art. Personality and temperament are expressive in all their work. But though they have given us many a delightfully vivid record of European travel, it is doubtful whether any book of theirs, with the single exception of their memorable life of Whistler—one of the most live and intimate biographies of an artist that we possess—has quite the charm of this, their book about the city of their birth and upbringing. The very title

## Reviews and Notices

—"Our Philadelphia"—is peculiarly felicitous in its suggestion of that affectionate intimacy which implies true possession. Perhaps the most engaging chapter in the book is that of the "Romance of Work," in which Mrs. Pennell relates with charming frankness how she came to know at the same time Philadelphia and "J." as she always calls her husband. Trying her newly fledged wings as a journalist, she accepted a commission from a magazine editor to "write up" a series of etchings of Philadelphia. These were done by a fellow townsman as yet unknown to her, and the editor suggested that she should consult personally with the artist regarding her letterpress. How the enthusiastic young journalist and the industrious and no less enthusiastic young artist walked together about the highways and byways of Philadelphia, how he taught her to see and appreciate the serene charm and beauty and old-world picturesqueness of the city that his artistic intuition and Quaker traditions had taught him to love, and how this pedestrian companionship in quest of the picturesque impressions developed into a life-habit, is a romance of work that Mrs. Pennell tells with engaging and vivacious pen, and Mr. Pennell illustrates with that facile expression of pictorial vision which has given him so distinguished a place among the graphic masters of to-day. And as we turn over his appealing lithographs and her interesting pages, alive with the alertness of her observation and the zest of her memories, we realise that they are jointly interpreting for us the very spirit of the place. For, while he shows us, through his artistic visions, the outward and visible form of the Philadelphia of his early remembrance as well as his latest impressions, she gives us a vivid insight into the very life and character of the city through the changes of the years since first she began to know it, with all its traditions, prejudices, idiosyncrasies and ideals. The earlier chapters are especially delightful, for they show us with the girl's gradually expanding outlook the beautiful city that William Penn planned with so sound and logical a sense of practical needs as well as of the ordered beauty and dignity of life. We feel as the writer and the artist felt in their impressionable youth and still feel after their many wander-years, the gentle charm of the old streets with their red-brick houses and quiet gardens, all of a simple and gracious dignity, as they were before the modern hustling spirit began to make a new Philadelphia, and the sky-scrappers rose in its midst. Mrs. Pennell brings back, with many a vivid personal touch and curious memory, the

human atmosphere that gives these old Philadelphian streets and houses a character of their own. Equally interesting are her records and impressions of her native city in its relations to literature and art. To have been a favoured niece of the author of "Hans Breitmann," and to have been privileged to meet and talk with Walt Whitman at street corners and on horse-cars, were surely sufficient justification for reminiscences, for their interest is not bounded by the Philadelphia of which she writes so attractively.

*The Glory of Belgium.* Illustrations in colour by W. L. BRUCKMAN. (London: Hodder and Stoughton.) 20s. net.—With such a title and at such a time as this, this volume needs no further recommendation; but were any necessary the name of the artist whose drawings of Belgium are thus opportunely brought together would be a guarantee of its interest and charm for all who have followed Mr. Bruckman's work at the various exhibitions. The twenty reproductions in colour are after drawings by the artist executed for the most part upon brown paper with a sympathy of line, and embellished with body-colour in an attractive manner entirely characteristic of his work. The medium is used always with a restraint and skill which preserve the freshness and spontaneity of the sketches, while they yet lose nothing of their value as topographical records. And since the subjects comprise such places as Brussels, Louvain, Bruges, Antwerp, Lierre, Malines, Oudenarde, Ypres and others, they possess to-day an additional and a melancholy significance. Mr. Roger Ingpen in the letterpress gives an account of the history and of the artistic treasures and mediæval reliques which constitute the glory of Belgium.

*Southern India.* Painted by LADY LAWLEY. Described by Mrs. F. E. PENNY. (London: A. and C. Black.) 20s. net.—The authors have here a most fascinating subject and one to which they have done full justice. By virtue of her residence in Madras during the period of her husband's Governorship from 1906-1911, Lady Lawley has enjoyed exceptional opportunities for collecting material for this book, and has been able to make drawings of subjects which other artists would have probably found it difficult, if not impossible, to secure. Apart from the artistic qualities of these admirable water-colours, they have a particular interest documentarily, and the pictures of single figures especially may be commended for their technical and illustrative merits. The letterpress, by a writer whose novels of South Indian life are well known, is full of interest, for Mrs.

## Reviews and Notices

Penny's painting of the native life and customs is as graphic and vivid in words as is Lady Lawley's in pictures; and the book should be read by all who are desirous of acquainting themselves with this important part of a great country which has displayed towards the Empire in these stirring times a fealty and love upon which Great Britain must dwell with pride and gratitude.

*Etching: A Practical Treatise.* By EARL H. READ. (New York and London: G. P. Putnam's Sons.) 10s. 6d. net.—Mr. Read's treatise answers in all respects to its title, and meets a need which has long been felt for a text-book suited to the requirements of the student who has little or no practical acquaintance with the implements, materials, and methods employed in etching. There are in existence, it is true, some excellent handbooks on this subject, but they are either out of print and very difficult to obtain or their scope goes a good deal beyond the needs of those for whom this treatise is intended. The author confines himself here to the subject of etching in the strict sense of the word, and to dry-point and soft-ground etching, and does not include mezzotint and aquatint or the photo-mechanical processes within the scope of his book. He sets forth and illustrates by means of clearly drawn diagrams where necessary the numerous items of equipment employed by the etcher, and then proceeds to describe step by step the various operations usually or occasionally performed in the production of a finished plate, such as the preparation of the metal-plate itself, laying the ground, smoking, the execution of the drawing, reversing and transferring, biting and re-biting, proving, and so forth. He then explains the methods used for making additions and corrections, and finally, after giving an account of dry-point and soft-ground etching, he deals with the all-important problem of printing which, as he truly remarks, is an art in itself.

*Pottery: for Artists, Craftsmen and Teachers.* By GEORGE J. COX, A.R.C.A. (New York and London: Macmillan and Co.) 5s. 6d. net.—Books galore have been published, and very many have we reviewed in these pages, which deal interestingly and exhaustively with the productions of the potter from the standpoint of their appeal to the collector and *amateur* of ceramics. This excellent work by an author who, if we mistake not, had until quite recently a pottery at Mortlake at which he produced some very beautiful ware, is a model text-book to this fascinating and useful handicraft; and it must be commended whole-heartedly for the true spirit of artistic-craftsmanship in which it is

written, for the interesting and thorough manner in which the subject is handled as well as for the admirable arrangement of material in the book, which is further well supplied with appendices giving all details as to equipment necessary and a glossary of terms, materials, &c. Whether tracing rapidly the history of this ancient and noble craft, or discussing various processes and methods of practice, Mr. Cox writes with the assurance and enthusiasm of the earnest craftsman, and he embellishes his interesting and convincing letterpress with useful explanatory illustrations and diagrams which have a value and a decorative beauty peculiarly their own, and very rarely found in drawings in a technical handbook.

---

We have received from Mr. Anthony R. Barker a set of six original lithographs of Belgium which we commend to the notice of connoisseurs and collectors, not solely because the entire net proceeds of sale will be handed to the Duchess of Vendôme's Belgian Relief Fund, but because their artistic merits deserve recognition. The subjects included in this "First Belgian Portfolio" are of particular interest at this moment, and comprise a view of *Antwerp* with its cathedral from across the Scheldt; an exceedingly picturesque view of *Dinant* seen through the trees from the opposite bank of the Meuse; an equally attractive view of the *Château de Valzin* in the Ardennes, and another of *Namur* at the confluence of the rivers Meuse and Sambre; a typical Flemish landscape; and, finally, a full view of *Malines Cathedral*. All these subjects have been drawn direct on the stone by the artist, who has felicitously used a delicate *sanguine* tint in conjunction with black on a buff ground. The edition is strictly limited to one hundred copies at five guineas each, and one proof in each set is signed by the artist. The portfolio measures 18 by 15 inches and is published by the artist at 491 Oxford Street, London.

---

Collectors of the "Poster" stamps which have been coming into use of late, should not omit to secure two sets which have been specially designed by Mr. Frank Brangwyn, A.R.A. and Mr. Edmund Dulac respectively, for the Red Cross Fund organised by the "Daily Mail" and "Evening News." Those of Mr. Brangwyn are an eloquent testimony to the services rendered by the institution for whose benefit they are published, while those of Mr. Dulac consist of classical figures symbolising "Faith," "Hope," "Courage," "Assistance," Each set of six stamps is published at 6d.

## *The Lay Figure*

### THE LAY FIGURE: ON THE TREATMENT OF MEMORIAL SCULPTURE.

"I HAVE an idea that there is a very great opportunity coming directly for sculptors," said the Art Critic. "I am wondering, though, whether they realise how great it will be and whether they will be equal to it, when it does come."

"You mean, as a result of the war, I suppose?" returned the Man with the Red Tie. "You expect an unusual demand for statues, memorials, and so on, when things begin to settle down again?"

"Yes, there will be great deeds to be commemorated, great men to be honoured, great national events to be recorded as reminders to future generations," agreed the Critic; "and most of this work will, I expect, fall to the sculptors. How will they deal with it?"

"In the same way that they have dealt with the same sort of work before, of course," broke in the Plain Man. "We shall have rather more statues about our streets—that is all that is likely to happen."

"Is that all?" asked the Critic. "I am hoping for something more than that. Great events should have great results, and among these results should be a definite development of the art of memorial sculpture."

"What development can there be?" demanded the Plain Man. "A statue is a statue; how can you make anything else of it?"

"Well, you might make it a work of art, just by way of a change," suggested the Man with the Red Tie. "Has not that occurred to you?"

"Is a statue not a work of art?" enquired the Plain Man. "Surely anything done by an artist counts as a work of art, and I suppose you would call a sculptor an artist, would you not?"

"Oh yes, I would call the sculptor an artist," laughed the Critic, "because if he were not I should not count him as a sculptor. But how many chances does he get of proving what sort of artist he is?"

"He has his chance whenever he does a piece of work," asserted the Plain Man. "When he gets a commission for a statue people expect him to do it just as well as he can. If he is an artist he produces a work of art—that is obvious."

"Not so obvious as you seem to think," declared the Critic. "The conditions under which a work of art is produced are bound to affect its quality.

If the artist does not have a free hand he cannot be expected to make the best of his capacities. The more he is hampered the less likely he is to do himself justice."

"And of all artists the sculptor is the most persistently hampered and the most constantly denied a free hand," commented the Man with the Red Tie.

"Just so," said the Critic. "He has to work in a vast number of cases under the dictation of a local committee which surrounds him with restrictions and interferes in all the details of his production. Does that give him a fair chance? Does it allow him to prove what sort of artist he is?"

"But the local committee you are talking about gives the sculptor the order for the work," protested the Plain Man; "so it has the right to insist that the work shall be done in a suitable manner. That is simple business."

"Simple business and great artistic achievement are often quite incompatible, I am afraid; and to this incompatibility is due the failure of much of our memorial sculpture," replied the Critic. "If the members of the committee allowed the sculptor to please himself a little more, and them possibly a little less, I am confident that the result would in the majority of cases be more acceptable artistically."

"But if we let the sculptor please himself, how shall we ever know whether he is giving us good work or not?" asked the Plain Man. "Who is to be the judge?"

"Trust the artist and believe that he will give you the best of which he is capable; choose a sculptor of ability and give him a free hand. That is the best advice I can offer you," returned the Critic.

"And you think we should get better results that way!" sighed the Plain Man.

"I am certain of it," cried the Critic; "and I want to see that position established as soon as possible because I am anxious to make the most of the coming opportunities. I want the memorial sculpture that must be produced as a commemoration of the great events of the present day to be fully worthy of the occasion. It must be the best of which our artists are capable. It must have the highest qualities of thought and accomplishment. It must be free from the smallest taint of the commonplace. It must be finer and nobler than anything we have ever done before. In that way alone will it do us justice and earn for us the respect of posterity."

THE LAY FIGURE.

THE EDMUND DAVIS COLLECTION. BY T. MARTIN WOOD.  
(First Article.)

BEFORE beginning to write in detail of this collection it may not be out of place to say something generally as to the position of collectors to-day in relation to the art of their own period. This may be done here the more appropriately since the collector whose possessions we are to pass in review, is recognised as one of the few whose influence has been an agent in stimulating the art production of their time.

Every one who is interested in modern art is conscious that in the midst of excited attempts to attain originality confusion reigns, and artists are baffled by a loss of certainty as to the very nature of the mission of art. Remedies for a state of indecision which is reacting upon the artist to the deterioration of art are constantly being put forward in new theories about painting, which are acted upon without success. But we have not seen it suggested, at least not in print, that everything might be put right if the artist would show more willingness to receive some direction from outside—in the shape of a definite order from some one—instead of waiting for a voice “from within” which has lost its imperativeness from exhaustion. For it is quite true that in these days there are artists who tremble at the receipt of an order lest its execution should involve some damage to their artistic constitution. Now art, we believe, has much more to fear from all this self-consciousness of the artist than he himself has to fear from any outside intervention. The modern artist’s horror of receiving direction from any source but his own impulse is not a sign of wealth of genius. He complains of the absence of the patron while his own vain attitude has made the position an almost

impossible one. And, with the withdrawal of patronage, there is no longer any reason for finishing anything. It becomes convenient to say that “a work of art is finished from the beginning.”

It may be true that some of the most perfect results in art have resulted from the sudden release of faculties which have been confined to tasks not self-imposed. But the special vitality of work of this kind—in which the discipline from conforming has remained with the hand that has no longer to conform—cannot be sustained or repeated except under the same conditions. It is the artist who is adversely affected by the withdrawal of the patron he has scared away.

This state of things appears to have arisen from laying too much stress upon only one aspect of the phenomenon of self-expression. The large part that mere receptivity plays in the process of creative art has been ignored; also the fact that it is the quality of the mind at work, and not the method pursued, that determines results. Genius implies the possession of a more sensitive mental



“LADY ORMONDE AND CHILD”

BY SIR JOSHUA REYNOLDS, P.R.A.

## The Edmund Davis Collection

mirror ; the impression received from life by genius is truer to life than that received by ordinary minds. But however rich the resources thus stored up, a distinct command from without is often awaited by the artist before he can release them, since, as Rossetti has written, warning the creative mind against its inevitable tendency to indolence—

“ Unto the man of yearning thought  
And aspiration, to do nought  
Is in itself almost an act,—  
Being chasm-fire and cataract  
Of the soul’s utter depths unseal’d.”

What we have written thus far amounts then to this, that instead of seeking any longer for the reason of the ineffectiveness of so much work of to-day in the theories which the artists have embraced, we should seek it in the unreality of their working environment. To ensure a great destiny for art in any period patronage is as necessary as the artist himself.

Now to come to the immediate subject of this article. One characteristic predominates in the Davis Collection—the ascendancy of the human interest. A definite type of life asserts itself in the canvases in this house—that vivid type in the creation of which such names as Rembrandt and Daumier have acquired their significance. Understanding the spirit of this collection we do not miss the leaders of the Barbizon school, who are not represented, but it is difficult to understand the absence of a Goya.

The Davis Collection is the most animated that we have seen. The collector is host to an immortal company, variously assembled within frames, no one of the company a stranger to the others, or even to us the visitors who come into the rooms.

Rembrandt’s *Saskia at her Toilet* is more than any picture present to the writer’s thoughts. A

presence diffusing warmth of the heart is felt in the room in which it hangs. Rembrandt was the most intimate of painters. From his portraits that truth which only lately philosophy has confidently uttered could always be received—that Mind forms Body, that it is wrong to say it is in the body ; that the body is in the mind—and, we might add, without exaggeration, the clothes are, too, in everything that refines them in the direction of personal expression. It is not for nothing that art has fastened upon costume in portraiture with as much delight as Reynolds showed in his portrait of the *Earl of Suffolk*. Reynolds received real inspiration from emblems of social rank. He was awake to the glamour of the associations of badges and decorations, as well as to their importance in design. With his temperament it would have been impossible for him to adopt the chilly attitude from which such detail can be regarded merely as



“LADY CLARGES”

BY THOMAS GAINSBOROUGH, R.A.



"MISS INDIANA (DI) TALBOT." FROM THE  
PAINTING BY THOMAS GAINSBOROUGH, R.A.



## The Edmund Davis Collection

an excursion in "still-life." Reynolds's mind was almost as typically eighteenth century in type as the writer Gibbon's. He had the power to suggest, by his handling of the accessories we have described, the historical perspectives in which his sitters should be viewed.

Of peculiar beauty are the two Gainsboroughs in this collection. The charm of a Gainsborough portrait seems to reside so far within and near the soul of the sitter that it appears to underlie rather than to animate gesture and expression. Towards this order of attainment the art of portraiture has ever striven; to this end it has often passed with a fierce rapidity over the points of costume that fascinated early painters. It would seem at times almost to desire to pass behind the face itself and the surface of expression, to the very "sea and skyline of the soul."

If the Piano picture in the Davis Collection seems to us by far the most important of the three fine examples of Whistler's oil paintings there—the two others being the *Symphony in White, No. III*, and *Old Battersea Bridge*—it is because it foreshadows a power of emotional response which he was to lose for a time in the manufacture of effects in the Japanese manner in which everything is sacrificed, with a milliner's zeal, to "an arrangement."

Alfred Stevens, the Belgian *petit maître*, of whose paintings this collection contains five examples of single-figure subjects, was particularly susceptible to the charm of surfaces in quiet interior lighting. But the pleasant beauty of his art is of external character. He does not divine the soul of a room much lived in. His pictures have not the power to suggest, as Whistler's *At the Piano*

does, that the universe has progressed only to bring us to the moment of stillness and enchantment arrested in his picture. Stevens is just beginning to adopt the uninteresting point of view which is now general with artists—from which everybody is regarded as a "model" and no one apparently in relation to the circumstances and surroundings of his life. This attitude, adopted, we suppose, in opposition to the story-tellers in paint, equally with them betrays incomplete sympathy with life and absence of the ability to bring about in art that sensation of a continuation of life there which is the achievement of the greatest masters, even in fantastic art.



"LA LAVEUSE"

BY HONORÉ DAUMIER



"THE STAYMAKER"

BY WILLIAM HOGARTH

Mr. Davis's house is planned for the display of his pictures to their advantage without departure from the principle of living with them. We encounter masterpieces in every room, hanging as naturally there as the calendar on an office wall. Pictures in private collections always seem to possess the power to affect us more deeply than those in museums. This, no doubt, is the fault of the system on which museums are generally arranged, since a work of art can only be appreciated fully when studied in an environment favourable to the intimate class of feelings it inspires. The human note in pictures particularly has been found to affect us most when we hear it in the very heart of a home.

In forming his collection it would seem that Mr. Davis has been guided by the principle of acquiring only those works which have spoken directly to him by the particular character of their beauty. And since a principle of some kind must be observed if a collection is to have any unity of spirit, there could be none better than this where taste and judgment are sufficiently sure. In writing of such a collection, however, it is impossible to systematise. So far we have remarked

on the paintings in the order in which they have appealed to us, thus carrying out at least the tradition in which the collection was formed. It is, however, obviously necessary that anything we have to say on the works selected for reproduction, as the basis of this first article of three proposed, should accompany their appearance. But this condition does not allow an entirely free method of commentary. We must, therefore, take the illustrations which still remain to be brought into the scope of our remarks in this article in paragraphs which make no pretence to lead into each other.

Mr. Davis represents Rossetti's art by two of those small but intensely executed water-colours in which the true nature of Rossetti's genius is most revealed. They belong to the very early stage of his middle period, about the time of his marriage, and of Ruskin's encouragement, when the high imaginative import of his subjects burns within their rich design like a flame. There had been nothing like this art—in these two water-colours not much above miniature scale—since Florentine art of the thirteenth century. Such work must have had a force and strangeness in the



"SASKIA AT HER TOILET." FROM  
THE PAINTING BY REMBRANDT



## The Edmund Davis Collection

mid-Victorian days that it cannot assume now. It ranks with poetry, with Rossetti's own, and with Swinburne's at its highest, affecting us by something quite intangible beneath the rich material symbols it employs.

*The Staymaker*, by Hogarth. It is the fault of so much modern criticism that it attaches too much importance to self-conscious achievement. It is not improbable that the original and enduring part of all artistic work is that which is so native to the constitution of the artist that it appears wherever we can trace his hand, as a quality, of importance to us, of which he remains only superficially conscious. He is generally striving for something else. Hogarth was bent upon so many things that he quite forgot to be an artist. This he was, however, "by the grace of God," even in moments when he was least concerned with the attributes which would give him the title. Thus it is impossible for us to encounter a work by this painter without being fascinated by its quality and execution. Hogarth's merriness, so English, and his natural fantasy, in the vein of Shakespeare, sparkle in everything from his hand. His power of conveying the impression of action without losing the static balance of his composition revealed him a stage-manager of the first rank in the arrangement of his satires. He could hardly ever suppress the note of satire in his work. It is not suppressed in *The Staymaker*, which merely relates an incident and has no moral. We are not at pains to explain to ourselves the whole story of the incident depicted: this can be done at leisure by any one who is not entirely fascinated by the dramatic control of light, pleasant riot of the brush,

the distribution everywhere of the charm that is the outcome of work enjoyed to the utmost and as natural as breathing.

*Study from the Nude*, by Corot. Every painter's name is associated with one particular phase which may be taken as authentic in its testimony to his artistic character. But it is always interesting to be able to point to a work in which we seem to meet the artist on his way to self-discovery. Work of this kind will sometimes appear so unlike everything implied by the painter's signature that without the strongest evidence as to its authorship we should not hesitate for a moment to give it to another artist. If there is one thing we remember Corot by it is by figures dancing in woods and often so



"LA DAME EN ROSE"

BY ALFRED STEVENS

## The Edmund Davis Collection

diaphanous that they seem like apparitions ; yet in this collection we have a female nude as boldly rounded and firmly painted as can be imagined. It must be one of the pleasures of a collector who is holden to no one type of thing to be able to add such an out-of-the-way piece to our knowledge of the work of a painter. Few early Corots indicate the direction of his later development, and none less than this matter-of-fact, but lovely, nude.

*Lady Ormonde*, by Reynolds. This painting is one of those in which Reynolds interprets a favourite theme. Painted about 1770, it retains in its present state an extraordinary delicacy of colour, the faint rose-red dress being peculiarly in harmony with the mellowed whites and flesh tones. It was engraved by James Scott, in 1865, as *Maternal Love*. Reynolds's *Henry, 12th Earl of Suffolk*, already referred to above, was painted about 1778. Of this picture the painter made two replicas.

*Miss Indiana ("Di") Talbot*, by Gainsborough. This painting came from the collection of the Talbot family. It represents the only daughter

of Major-General Sherington Talbot and granddaughter of Bishop Talbot of Durham. The *Lady Clarges* was formerly in the Sir Charles Tennant collection. The British Museum possesses a drawing of the first idea for the portrait, also a study for it, in which a dog is introduced.

As will be seen from the reproductions, Mr. Davis is the owner of a perfect Daumier and he also possesses a highly attractive Boudin, a scene at the seaside, which will be reproduced as a colour supplement in a second article on the collection. A large part of that article we propose to devote to contemporary paintings in the collection, and a third article to the sculptures and drawings, both ancient and modern.

In THE STUDIO for April 1900 an article appeared describing the interior of Mr. Davis's house, with a description of a bedroom decorated by Mr. Frank Brangwyn, and in the number for April 1905 the present writer contributed an article on the room decorated by Conder, which forms a famous feature of the house.



"OLD BATTERSEA BRIDGE"



"ABSENCE" FROM THE OIL  
PAINTING BY ALFRED STEVENS





Symphony in White. No. III. - Whistler -

"SYMPHONY IN WHITE, NO. III."  
BY JAMES MCNEILL WHISTLER



"BORGIA." FROM THE WATER-COLOUR BY D. G. ROSSETTI





STUDY FROM THE NUDE  
BY J. B. C. COROT



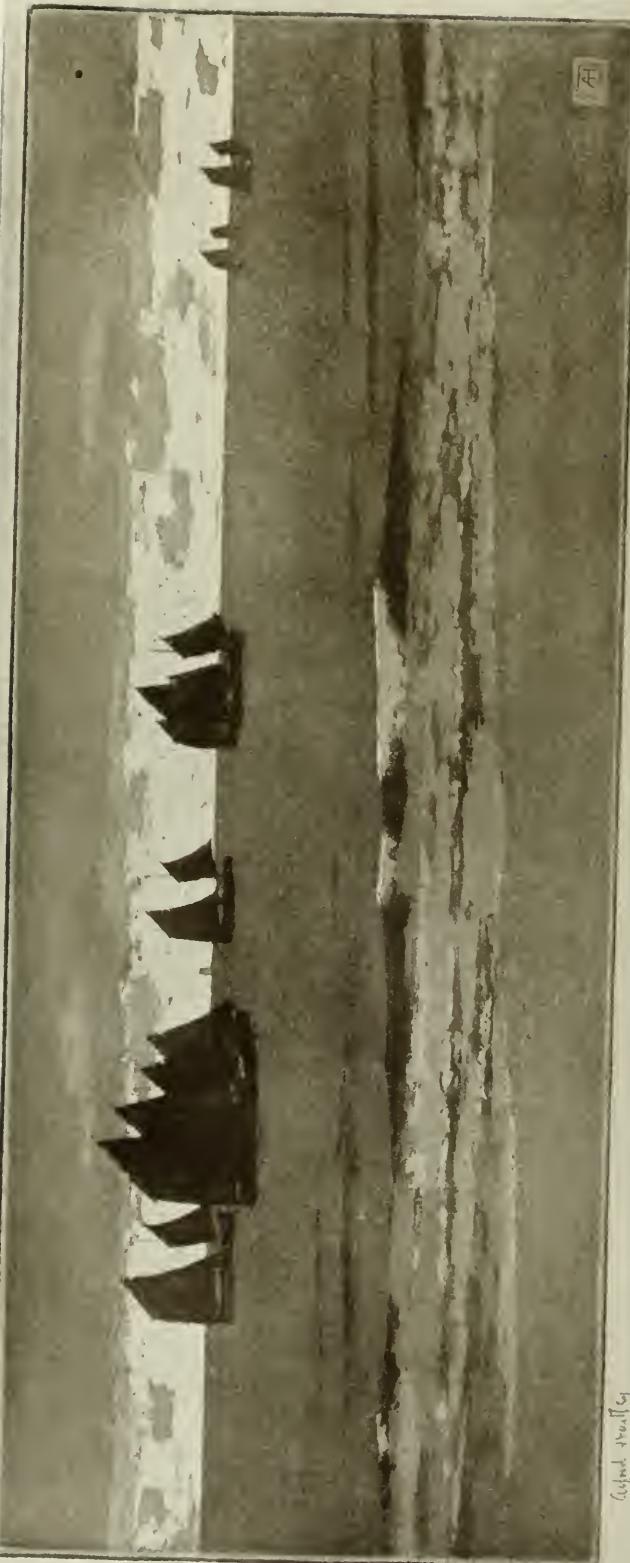
"AT THE PIANO," FROM THE PAINTING  
BY JAMES MCNEILL WHISTLER.







"ST. IVES FISHING BOATS." AQUATINT  
BY ALFRED HARTLEY, R.B.A., R.E.



*Alfred Hartley*

A

## *Alfred Hartley, Painter and Etcher*

### **A**LFRED HARTLEY, PAINTER AND ETCHER. BY A. G. FOLLIOTT STOKES.

IT is not often that men look as we expect them to look, judging from the works they have produced and the deeds they have done. There is a spirit of contrariety that seems to govern these matters. Thus artists do not generally conform in their outward appearance to the ideal figure the world has by universal consent decided that they should possess: and prizefighters have before now been mistaken for bishops.

Alfred Hartley, whose work this article is about to discuss, is, however, an exception to the above rule. For no man could be more artistic than he looks. There is a glint of joyful alertness in his keen grey eyes which, combined with the delicate contours of his face and figure, would at once suggest the artist to the least observant. And this look of happy alertness is more mental than physical. In early manhood Hartley met with

a severe accident that lamed him for life. This abrupt termination to an unusually athletic youth was powerless to curb his spirit, though it exercised a cruel control over his physical activities. This control, as every landscape painter will realise, must have seriously handicapped him in his work. But landscape has only been one of the channels through which his artistic personality has endeavoured to express itself. Symphonies in colour, in line, and in mass have appealed to him with equal insistence. Few men have been more versatile. His landscapes have many admirers among the cognoscenti. His etchings, both in line and aquatint, together with his colour-prints, have achieved European recognition; while as a portrait painter he has had considerable success. It is not proposed to deal with his portrait work in this article, but I may be permitted to mention that between 1889 and 1899, amongst the many notable people painted and drawn by him, were the late Lord Randolph Churchill, the late Lord Russell of Killowen, and the present Prime Minister.



“THE ESTUARY”

FROM THE PAINTING BY ALFRED HARTLEY, R.P.A., R.E.

## *Alfred Hartley, Painter and Etcher*

We will now briefly consider his black-and-white work. On my asking him to give me a few particulars of his early struggles in this medium, he smilingly assured me that nothing of the slightest interest had ever happened to him, and that there were no particulars worthy of notice. From my knowledge of his diffident nature I had anticipated trouble in getting him to talk about himself. However, by sticking to my guns, and eventually appealing to his good nature by assuring him that he owed it to me as the writer of this article to reveal a few glimpses of his personal methods and mental standpoints, I literally squeezed out of him the following jottings which I will give more or less in his own words.

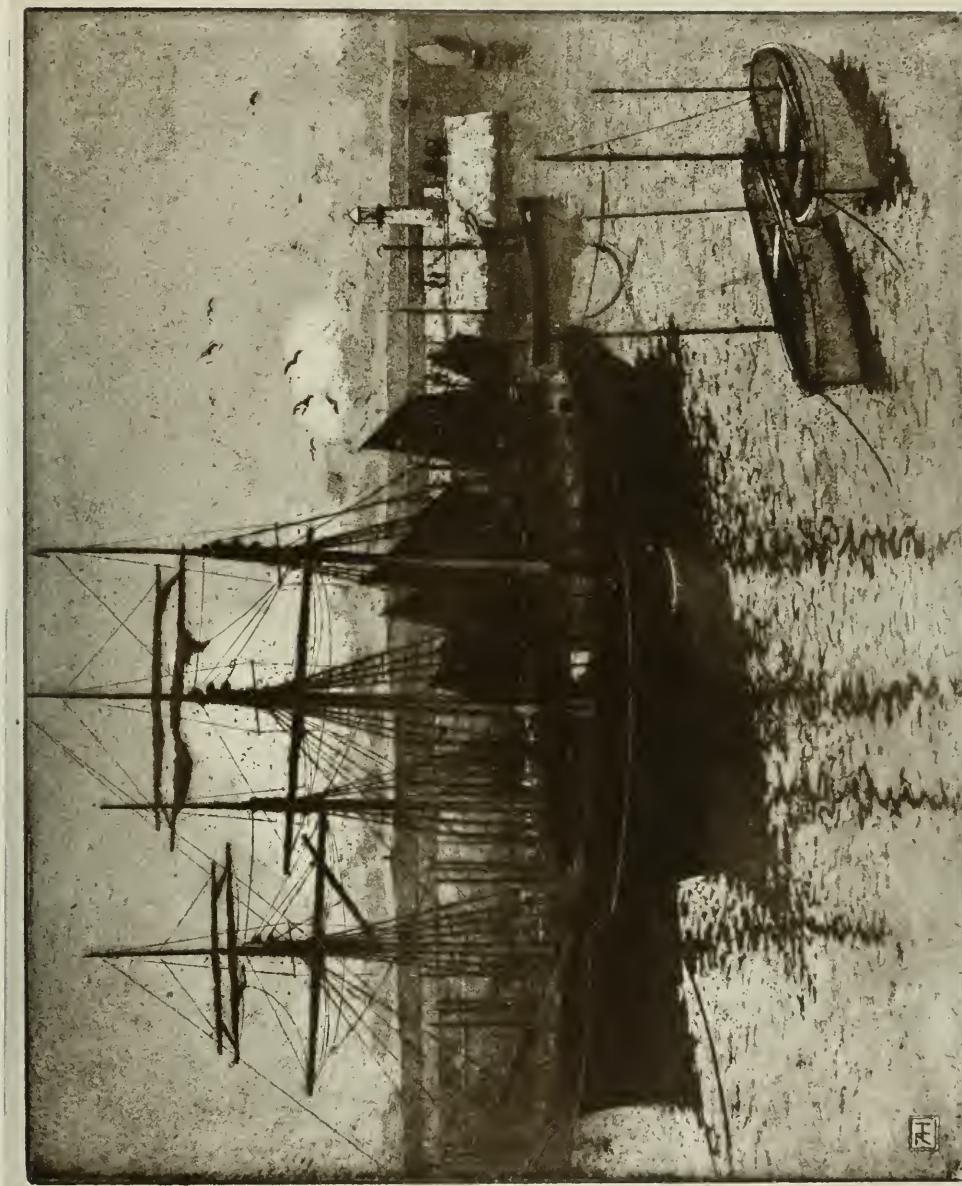
"My first attempts with the needle were made some little time before I began an art training. And the first etching I did was achieved under conditions which might well have excused failure. Fired by a desire to try my hand, I decided to copy an etching of a cavalier by, I think, W. J. Horsley, R.A. one of a number gathered together in a volume published by the Etching Club, if my

memory serves me aright. I resorted to an old encyclopædia and found out a description of methods, and also the formulæ for grounds, acids, &c. Then I started a brew of wax, and the other necessary ingredients for a ground, over the kitchen fire in my father's remote parsonage in Hertfordshire. I stirred and stirred the compound and by a miracle avoided burning it. Having procured a sheet of copper three times thicker than was needful I proceeded to lay my ground and smoke it, luck at my elbow! It must have been all right for it took the needle and resisted the acid. The drawing on the metal, line by line after the original, took some time but went without mishap. This was fortunate, for such was my complete technical ignorance that any alteration would have been impossible. Then came the biting, which in the light of subsequent experience, I must admit was attended by the same strange good luck. How many times since has that luck been wanting! The bitten plate presented an appearance which to my ignorant eye gave no clue to what it was going to yield as a picture. However, it was sent to be printed by that



"THE GARDEN OF THE GRAND TRIANON"

"ST. IVES HARBOUR." ETCHING BY  
ALFRED HARTLEY, R.B.A., R.E.





*Alfred Hartley, Painter and Etcher*



“VERSAILLES”

FROM THE PAINTING BY ALFRED HARTLEY, R.B.A., R.E.

master printer, the late Frederick Goulding—then a stranger to me, but destined to become in after years a valued friend. After a few days of suspense a parcel arrived, and there was my work—an astonishing success. In view of the innumerable failures that followed, that plate will ever remain a mystery to me.

“My acquaintance with aquatinting as a method dates from my first attempts at colour-etching. These were made about the time of the appearance in *THE STUDIO* of an article on French Colour-Prints. The method at once made a strong appeal to me and does so still. Though I first used it for colour-etching alone, I now find it a very sympathetic means of expression in monochrome. In colour-printing I have hitherto confined myself to the aquatint method, in spite of the lure of the wood block, which has peculiar charms of its own. I usually limit myself to three plates—a plate for each colour used: believing that the less colour elaborated, the better the result in this class of work. Such is my experience, though I know that some artists adopt a much more comprehensive plan, and with

success. I should like to say that I owe whatever knowledge I may possess of the craft primarily to Sir Frank Short, whose knowledge of the subject seems to be as inexhaustible as his kindness. And when I acquired a press of my own and commenced to do my own printing, Mr. C. J. Watson, that most accomplished etcher and printer, kindly helped me over my first difficulties. Perhaps I ought to add that I studied for some years at the Royal College of Art, South Kensington, and also at Professor Brown’s class at Westminster. Among my fellow students at the former were J. J. Shannon and Llewellyn, and at the latter Frampton, Greiffenhagen, Anning Bell, and many others whose works are now well known. One of the pleasantest recollections of my Kensington days is the many happy hours spent in the Victoria and Albert Museum—a Mecca to which pilgrimages were constant and always inspiring.”

Here Hartley smilingly assured me that there was no more he could recall. This, of course, was an ultimatum which I accepted with, I trust, a good grace.

## *Alfred Hartley, Painter and Etcher*

We will now turn our attention to some of the reproductions of his etchings and aquatints that accompany this article.

*Monte Grappa.* When I first saw this aquatint it at once recalled those lines of Byron's in "Childe Harold."

"To me  
High mountains are a feeling, but the hum  
Of human cities torture "

What perfect sympathy with his subject does this simple sketch portray. What detachment from the *va et vient* of everyday life must have been his to have enabled our artist thus to convey to our minds, in a few lines and tones, something of the majesty of the mountain and the dignity of the vast silences that surround its untrodden snows. Obviously he did not see in this view merely a good subject to be etched. The joy which the skilful craftsman feels in the exercise of his craft was not the only, or even the chief, joy that stirred his pulses as he transferred this view to paper. What really thrilled him was the possibility of capturing something of the God-like spirit of the heights, and of the almost prayerful stillness of the intervening plain. Thus this little print affords us an eloquent testimony to the value of the artist's vision in relation to his technical skill. It is the difference between Art and Craft, and that is all the difference in the world. The latter can stimulate the brain, but only the former can stir the soul.

*The Chapel Stairs, Eton College.* Only a winding staircase, a stone portal and a half-open door, but how well seen, and how truthfully and lovingly rendered! Even here, simple as the subject is, the human equation reveals itself. The soul of the artist whispers to us as we gaze, that here is something more than wood and stone,

something sacrosanct with memories, something consecrated for all time by the use and wont of the gay young spirits of the illustrious dead.

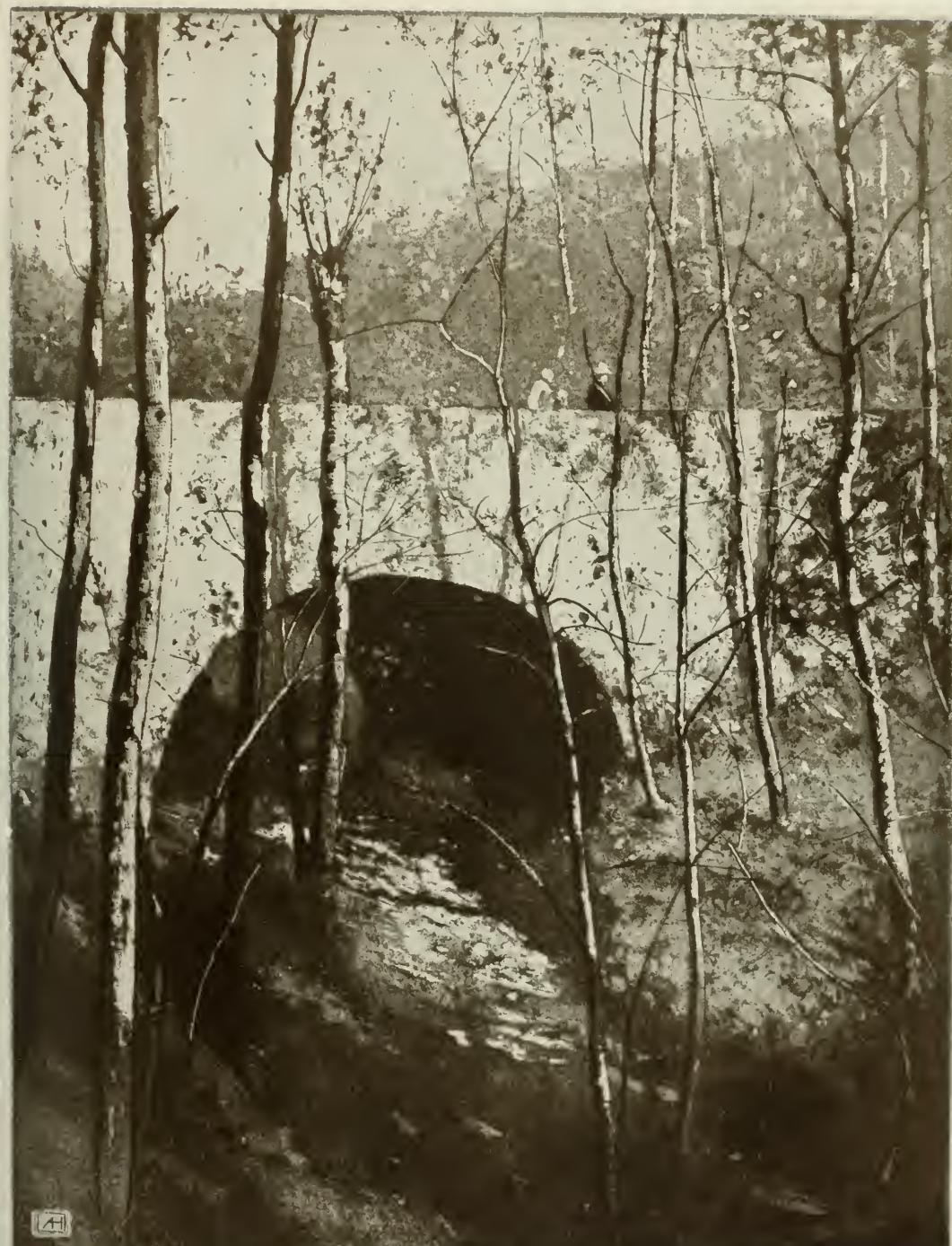
*At the Boatbuilder's.* In the reduced scale of this reproduction the technical skill of the artist is not so apparent as in the original drawing. The rendering of reflected lights in even the darkest shadows is most skilfully managed; and the whole chiaroscuro of the shed, lit up as it is by the conflicting lights of many windows, has been most cleverly portrayed. No detail has been shirked and yet the general effect has not been allowed to suffer.

*The Bridge.* Here Hartley's love of natural beauty has been able to hold high festival. This is a subject that must have especially appealed, not only to his sense of form but of colour, which latter on this occasion he was, of course, unable to interpret. It is a bridge spanning a ravine in Northern Italy, in the vicinity of Asolo, so beloved by Browning. One can imagine how the dainty grace of the young birches, chequering with shadows the sunlit bridge, with the laughing stream below and



"IN THE FOREST"

FROM THE PAINTING BY ALFRED HARTLEY, R.P.A., R.E.



(By permission of Messrs.  
Dowdeswells)

"THE BRIDGE," AQUATINT BY  
ALFRED HARTLEY, R.B.A., R.E.





"THE CHAPEL STAIRS, ETON COLLEGE"  
AQUATINT BY ALFRED HARTLEY, R.B.A., R.E.

## Alfred Hartley, Painter and Etcher

an Italian sky above, must have almost fulfilled our artist's inmost desire.

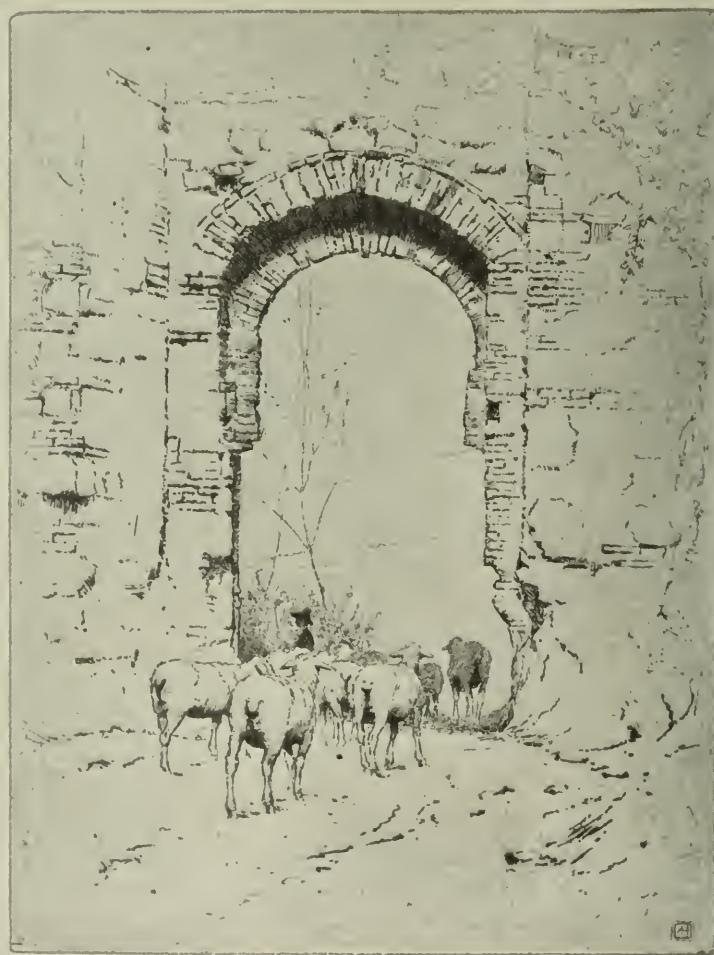
*The Mooring Post, Lake Como.* This is one of those subjects Hartley has made peculiarly his own. Few living men can convey so simply and yet so effectively in aquatint the subtle spell of Italian scenery. Slight as is this sketch, how wonderfully it has caught the sun-kissed radiance, the brooding peace of an Italian summer's day! In other of his etchings, for which there is not space in this article, Hartley has perhaps caught still more effectively the pomp of Italian sunlight, and the unique grace of her towns and villages, so exquisitely punctuated, as they usually are, by the massive silhouettes of her cypresses, which cast deep pools of purple shade athwart her dust-white roads and her still whiter walls.

*At Low Tide.* Here we have the dignity of the clouds and the spaciousness of the Atlantic conveyed to our minds with unmistakable fidelity. And yet how simply! Three or four flat tones, but there it all is. Those towering cumuli have the majesty of Alps. There is a latent power in the dark ribbon of water. We know it has an ocean's strength, though at the moment it is toying with the level sand in mere ripples of lace-like foam. Only great accuracy of proportion could convey this sense of space and elemental power. What cockleshells are the fishing-boats! what pygmies the bathers in this great drama of sea and sky!

*The Glade.* In the repetition of form and mass in the trees, together with their stately height and the designed simplicity of land and sky, we realise something of the glory of a still summer's evening, something

of the fecundity of the old earth and of her fostering maternal fruitfulness. Hartley calls this print simply *The Glade*. It might well have been named "An Idyll of Summer," for it has been seen with a poet's vision.

*An Essex Stream.* A rather flat and not very exciting county is Essex for the most part. But its villages and homesteads are as dear to the hearts of its people as the more obviously beautiful ones in Devon or Somerset. And here it all is portrayed with that sympathetic vision which characterises Hartley's work. The fine old church, the clustering cottages, the mill, the spacious meadow dear to the hearts of the children at cowslip time, and the sluggish stream full of infinite possibilities to every right-minded boy



"OLD ARCHWAY, ASOLO"

AQUATINT BY ALFRED HARTLEY, R.B.A., R.E.  
(By permission of Messrs. Dowdeswells)

"MONTE GRAPPA, NORTH ITALY." FROM AN  
AQUATINT BY ALFRED HARTLEY, R.B.A., R.E.





"AN ESSEX STREAM." ETCHING BY  
ALFRED HARTLEY, R.B.A., R.F.

(By permission of Mrs. Donaldswell)





"THE FLAG-STAFF"

FROM AN ETCHING IN COLOUR BY ALFRED HARTLEY, R.B.A., R.E.

over six years of age. Yes, it is all here, though recorded with a very few lines. But it is a record of love. And I am inclined to think that in all creative art love and genius are very nearly, if not quite, synonymous terms.

Unfortunately limitation of space precludes me from doing little more than just enumerating Hartley's landscape paintings which are here reproduced in black and white. They may be taken as fairly representative, though they do not, of course, give any hint of their colour-schemes, which in all his oil paintings are refined and very personal.

*The Estuary* is a scheme of blue and gold. It was painted in St. Ives Bay where, as those who know it are aware, the colour in fine weather is of almost Italian intensity.

*Versailles*. Bright and gay as the spirit of the people who created it. It is one of her spacious terraces that Hartley here depicts. He tells me that this unique palace always strangely affects him. He feels it is so instinct with the genius of

France and so closely connected with the death knell of her kings.

*The Garden of the Grand Trianon* is a dignified composition. It is a symphony of blue, green, and yellow vitalised or, as it were, tuned up to concert pitch by the brilliant note of red in the foreground parasol.

*In the Forest* is full of rich warm browns, and the spirit of a woodland solitude.

*Silvery Night*. Here the colour-scheme is very subtle, and the veiled moonlight is most poetically realised.

A. G. F. S.

[As various works by Mr. Hartley, other than those which have been reproduced to illustrate the foregoing article, have appeared in these pages from time to time, the following list may prove useful to readers.

A sketch in oils was reproduced in the fifth number of the magazine (August 1894); a painting entitled *The Belated Flock*, in May 1899; a lithograph, *Man's Head*, in November 1895; a decorative panel for a Rosewood Piano, as a supplement to the February number, 1903; two etchings, *Château de Blouay* and *On the Tees* appeared in April 1894 and May 1897, respectively; *The Drooping Ash*, an etching in colours, as a supplement in May 1910, and *Herring Boats, St. Ives*, an aquatint, also reproduced as a supplement, in April 1914. The Special Winter Number for 1912-13 on "Modern Etchings, Mezzotints and Drypoints," contained a colour reproduction of *Silvery Night*, an etching in colours corresponding in composition to the painting with the same title now reproduced.]

The Brighton Corporation has purchased for its permanent collection the picture by Mr. Frederic Whiting, R.B.A., called *The Amateur Rider*, which was reproduced in our issued of March 1914.

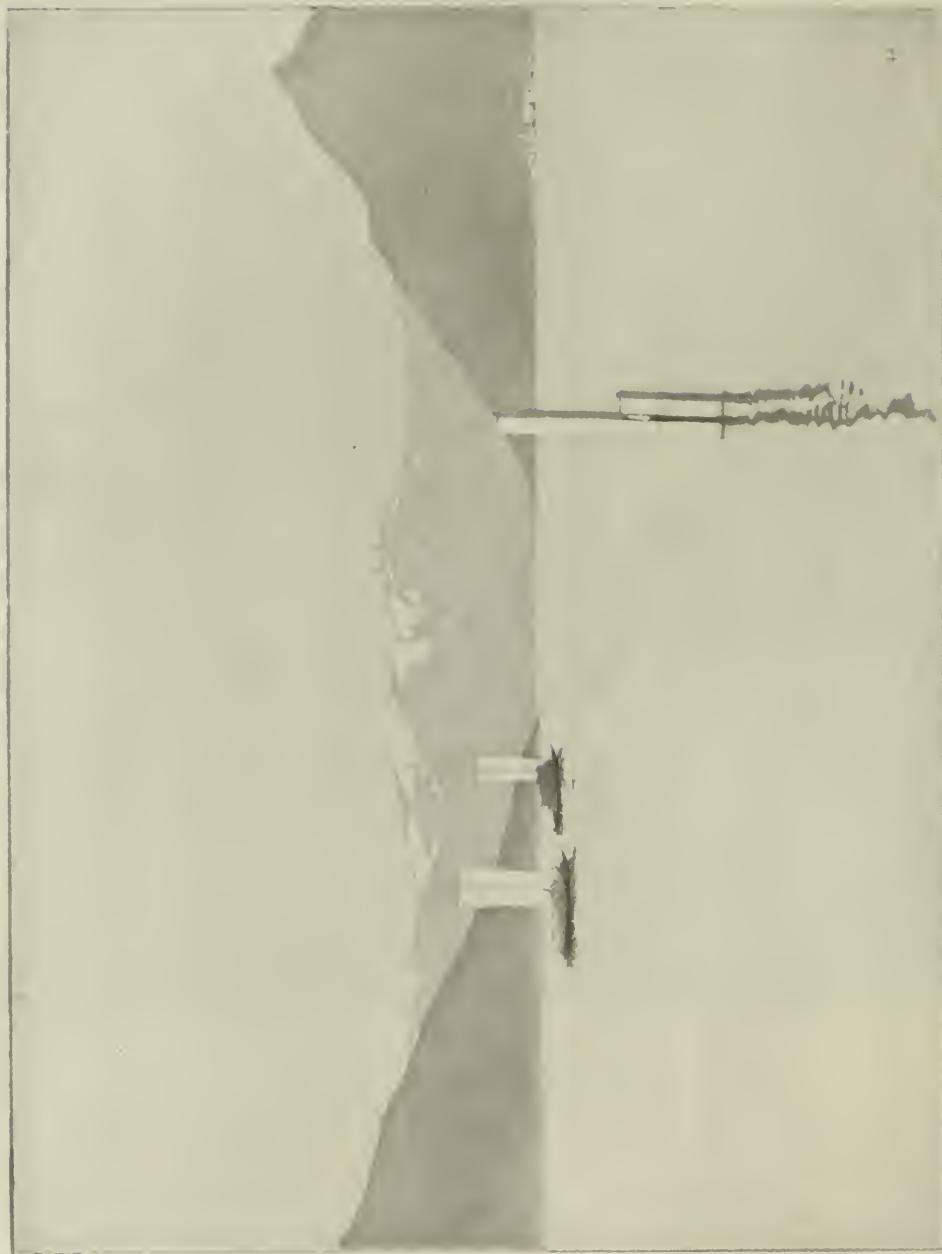


"THE GLADE." FROM AN AQUATINT  
BY ALFRED HARTLEY R.B.A., R.E.

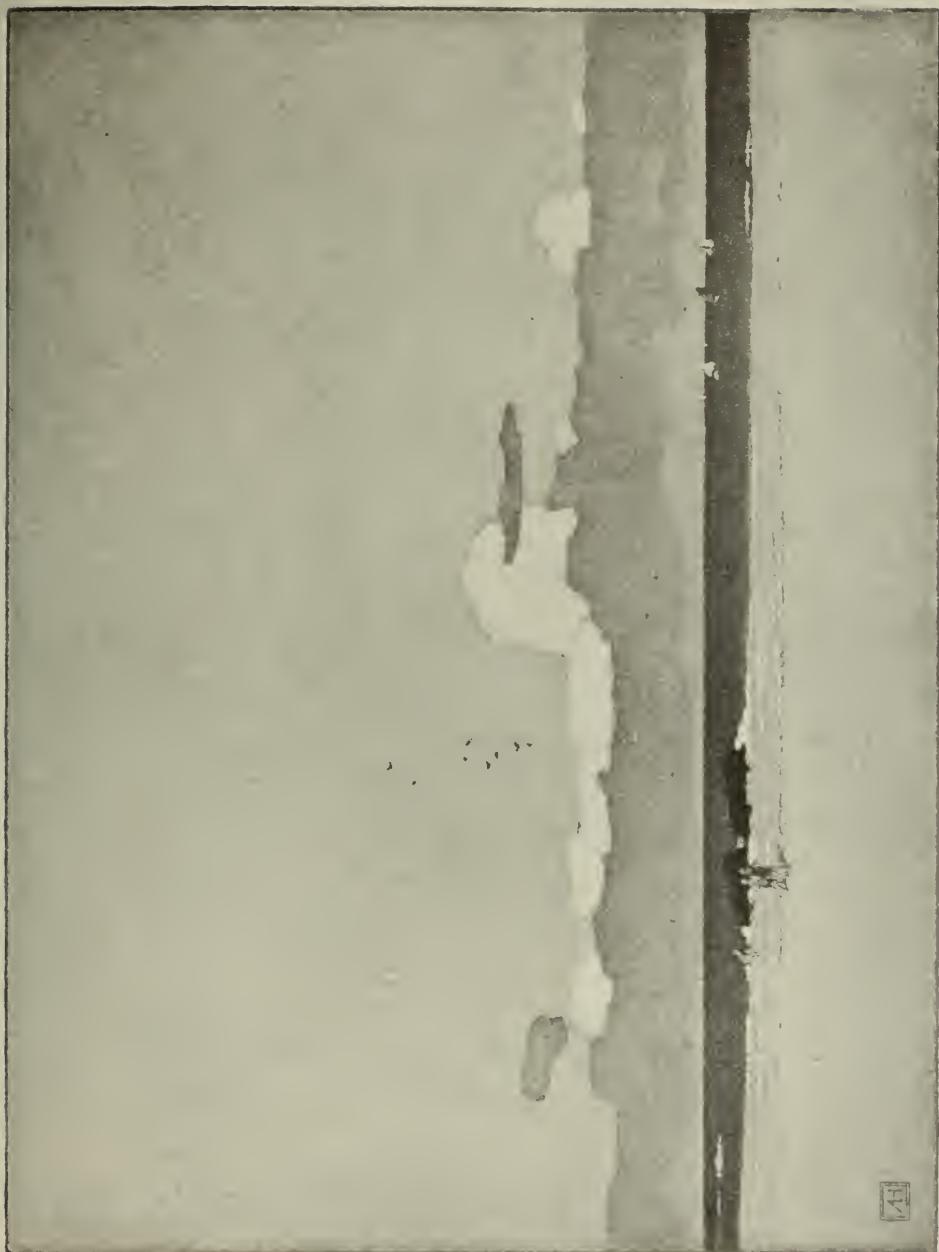




"SILVERY NIGHT." FROM THE PAINTING  
BY ALFRED HARTLEY, R.B.A., R.E.

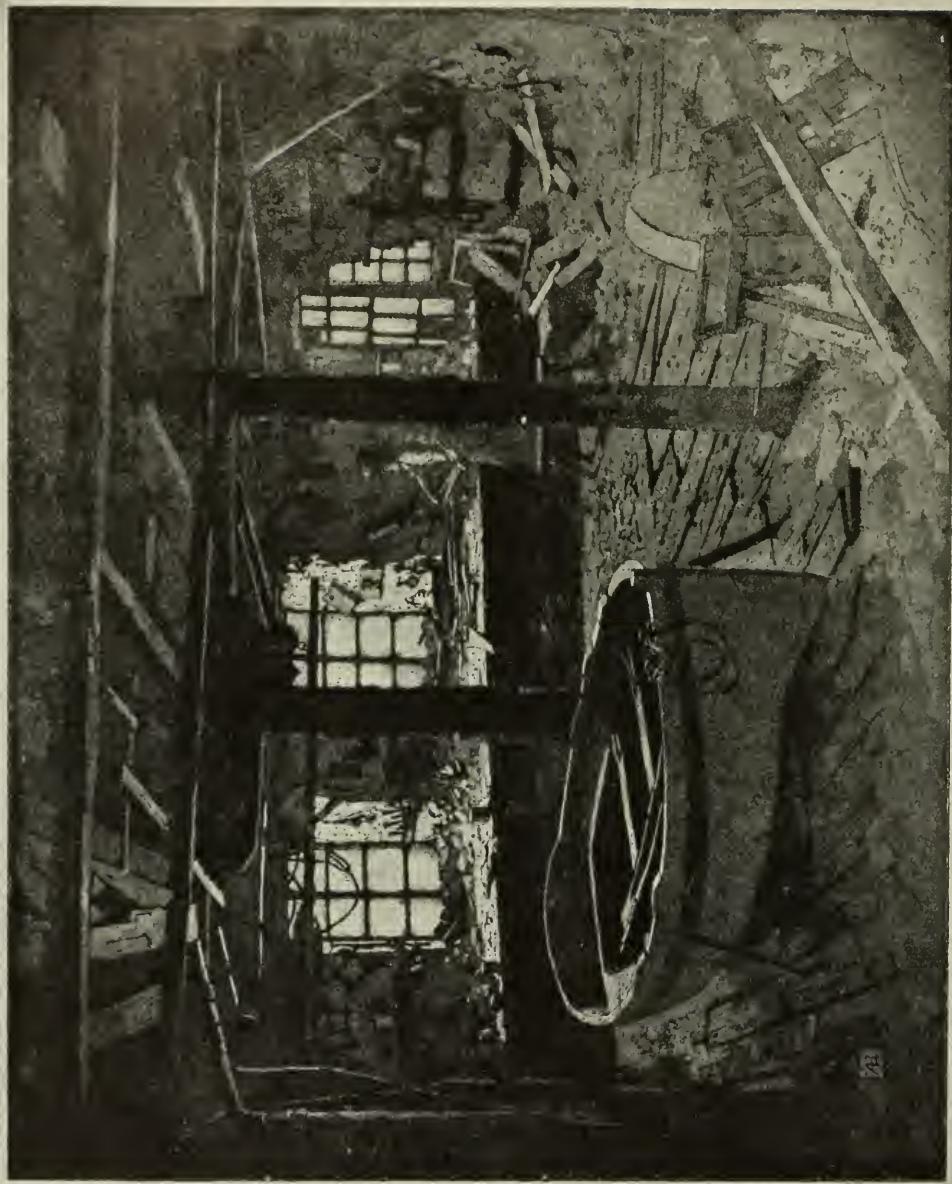


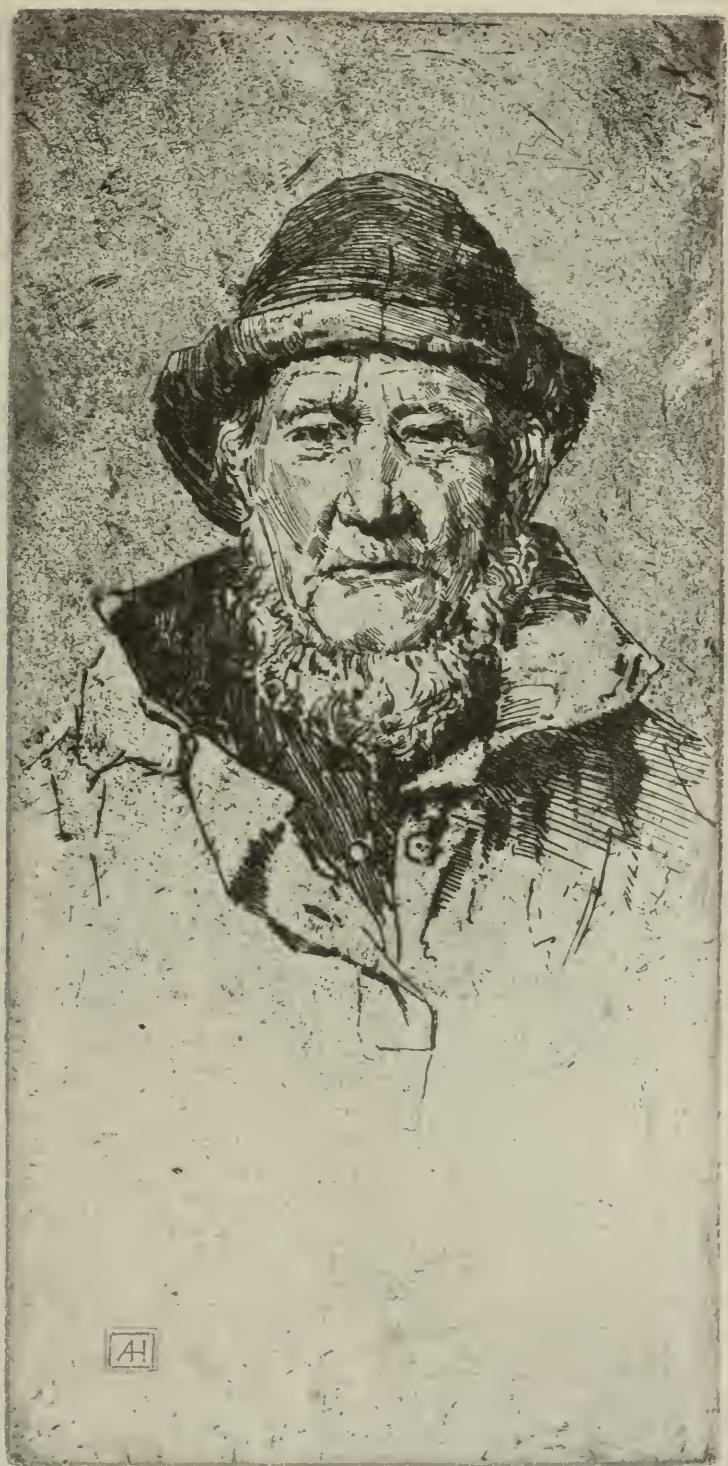
“MOORING-POST, LAKE OF COMO.” AQUATINT  
BY ALFRED HARTLEY, R.B.A., R.E.



“AT LOW TIDE.” AQUATINT BY  
ALFRED HARTLEY, R.B.A., R.E.

"AT THE BOAT BUILDER'S." AQUATINT  
BY ALFRED HARTLEY, R.B.A., R.E.





"A CORNISH FISHERMAN" ETCHING  
BY ALFRED HARTLEY, R.B.A., R.E.

## Recent Designs in Domestic Architecture

### RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

ON several occasions during the past four or five years we have given illustrations, both here and in *THE STUDIO* Year Book of Decorative Art, of houses designed by Mr. Robert F. Johnston, a young architect who practised at 1 Brook Street, Hanover Square, London. In now giving some further illustrations of his designs of more recent date, we have, much to our regret, to preface our description of them with an intimation of his death, which took place after a very brief illness in November last. Though only a few years had elapsed since he began to practise independently, Mr. Johnston had gained for himself an assured position in the profession as an architect of sound ideas and good taste. He was especially successful with country houses of moderate proportions: simplicity and convenience were the qualities which he kept in view in his planning, and a dignified simplicity was the keynote of his elevations, while

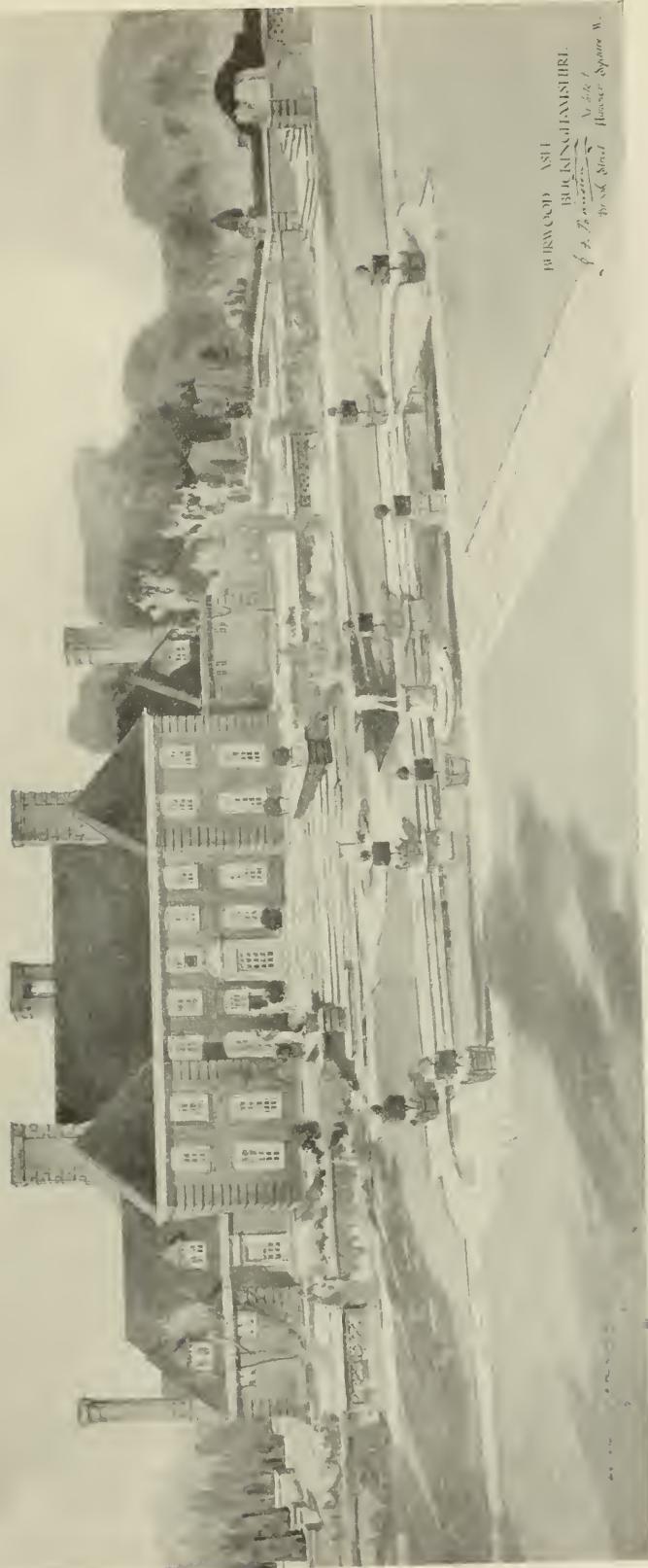
throughout his practice he laid great stress on sound workmanship and good quality of materials.

The two houses we now illustrate were among the last to be designed by Mr. Johnston, that at Chorley Wood, of which two views are given, having been completed only a few weeks before his death. This house is situated in a beautiful old-world orchard at Chorley Wood, Herts, known as "The Cherry Orchard." The house is designed in sympathy with its setting, the elevations being treated in roughcast, while the chimneys are built of small hand-made red bricks, and the roof covered with rough hand-made tiles. The other house, Burwood Ash, is designed on a much larger scale. Its site is in the beautiful neighbourhood of the Chalfonts, and gives extensive views to the south and south-west. The house is symmetrical in design and is girt about on the garden front by extensive terraces, lawns, and a pool, and depends very largely for its effect on the grouping of the masses in relation to the solids and voids, so that a proportionate light and shade effect may be obtained with the sombre colouring of the



"THE ORCHARD," CHORLEY WOOD, HERTS

R. F. JOHNSTON, ARCHITECT

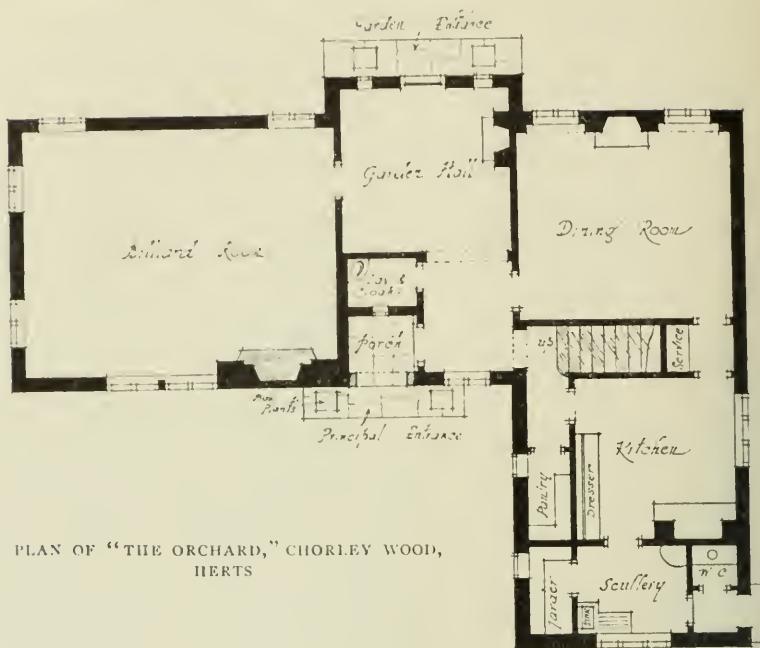


BURWOOD ASH, BUCKS  
BURWOOD ASH, BUCKS  
R. F. JOHNSTON, ARCHITECT

## *Recent Designs in Domestic Architecture*

brickwork, which is treated with small hand-made red bricks of uniform colour, but varying texture, the roof being covered with rough hand-made tiles. The formal gardens were also designed by Mr. Johnston, who made a feature of garden design in his practice.

The bungalow of which we give an illustration opposite, was recently completed at Nuwara Eliya, Ceylon, where it stands on a fine site 6000 feet above sea level, commanding some of the most magnificent views in the island. The planning



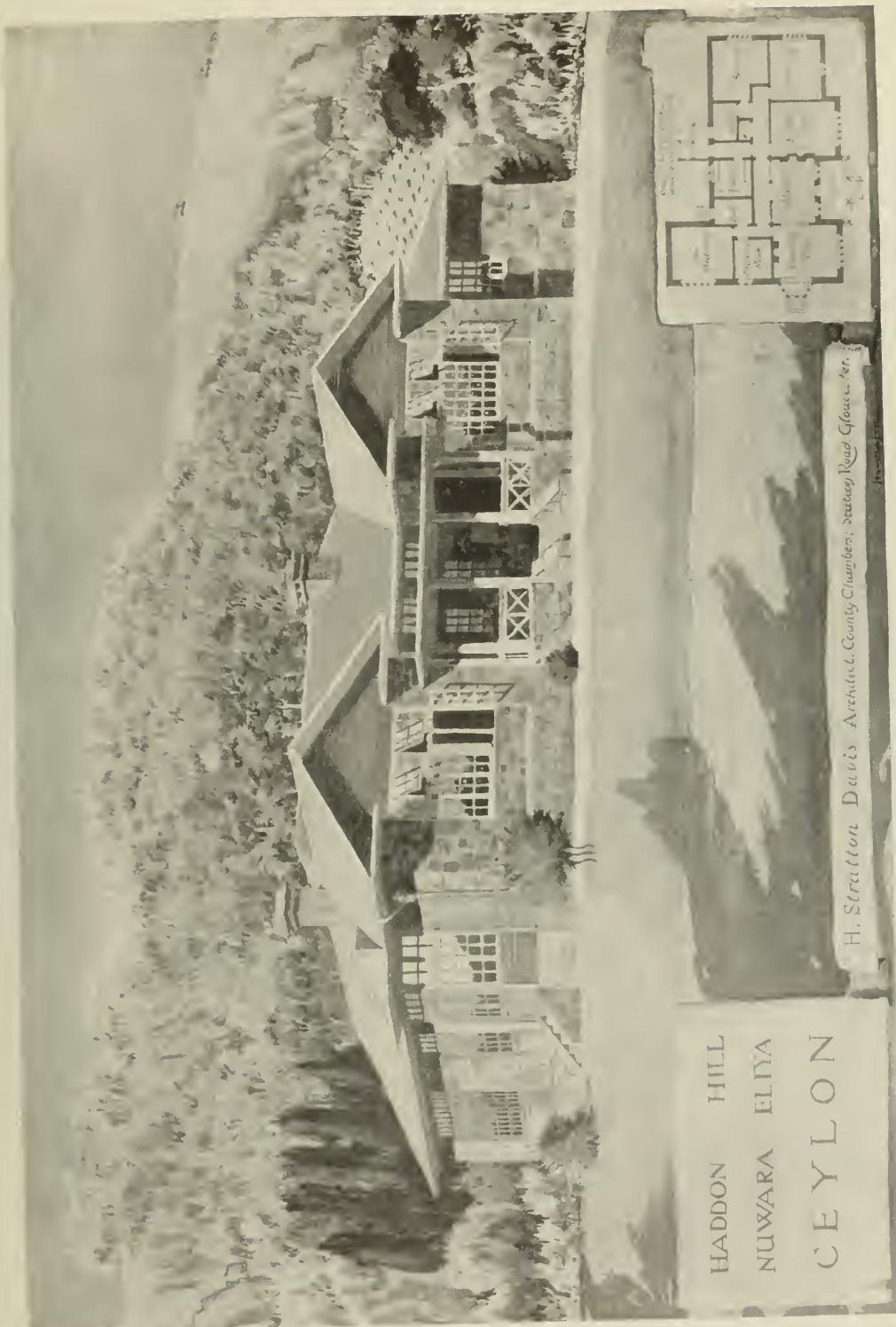
PLAN OF "THE ORCHARD," CHORLEY WOOD,  
HERTS



"THE ORCHARD," CHORLEY WOOD: ENTRANCE FRONT

R. F. JOHNSTON, ARCHITECT

of the house was largely influenced by these views, and by the direction of the monsoon. The plan consists of a hall, 18 feet by 17 feet, entered through a loggia, a drawing-room, 18 feet by 15 feet, and a dining-room of similar dimensions. There are three bedrooms, one being arranged *en suite* with a dressing-room and bathroom. The servants' compound with the kitchen is at the rear and is approached by a covered way. The walls are built of local stone, quarried near the site, and the external joinery is finished white. The internal details and decorations are simple in character, the prevailing colour of the walls and wood-work being French grey. The open fireplaces were designed in local stone left rough. The work has been carried out from the designs of Mr. H. Stratton Davis (Messrs. Trew and Davis), Architect, of Gloucester.



HADDON HILL  
NUWARA ELIYA  
CEYLON

H. Stratton Davis, Architect, County Chambers, Stanley Road, Colombo, Ceylon

A BUNGALOW IN CEYLON  
H. STRATTON DAVIS, ARCHITECT

# SOME EAST ANGLIAN SKETCHES

## BY A. E. NEWCOMBE

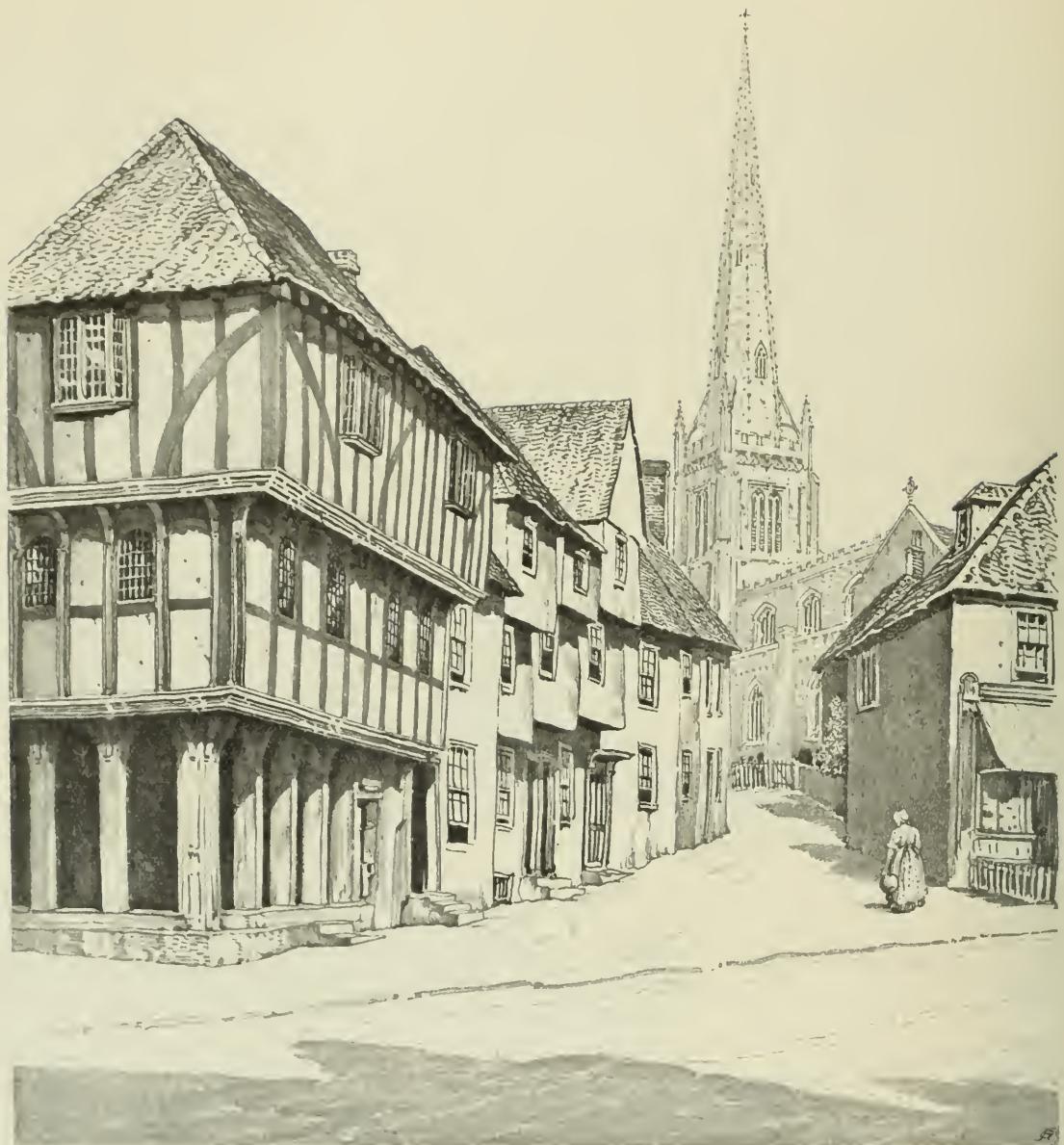


*"Remains of Monastery, Audley End"*

*Lead Pencil Drawing by A. E. Newcombe*



*"The Gateway of Long Melford Hall."* Lead  
Pencil Drawing by A. E. Newcombe



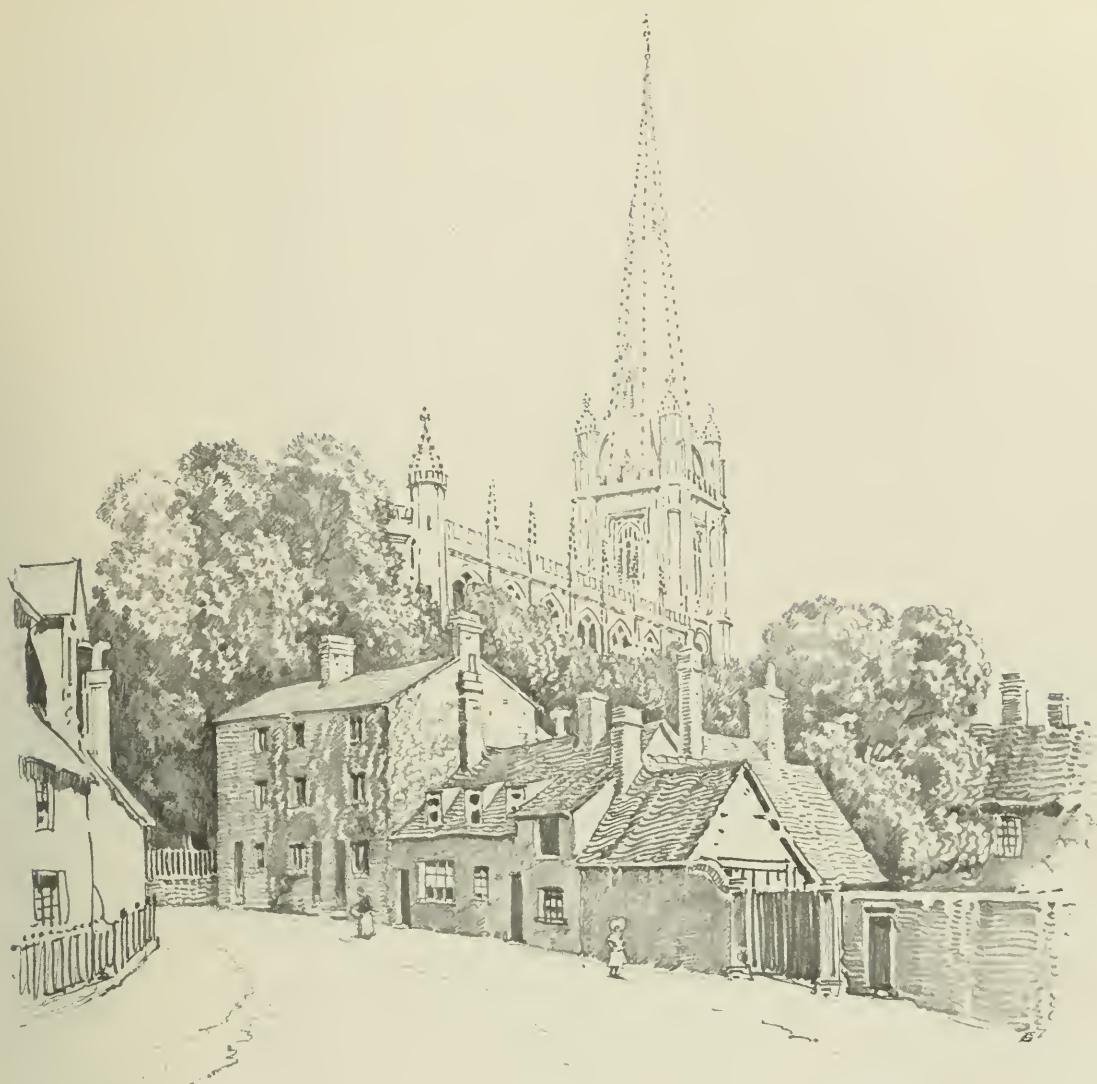
"Thaxted." Lead Pencil Drawing  
by A. E. Newcombe



*"Flatford Lock."* Lead Pencil  
Drawing by A. E. Newcombe



*"Old Cottages on the Road from Halstead to Pebmarsh."*  
Lead Pencil Drawing by A. E. Newcombe



*“Saffron Walden.” Lead Pencil  
Drawing by A. E. Newcombe*

## DECORATIVE STILL-LIFE PAINTINGS BY SIBYL MEUGENS.

Of all the various branches of the art of the painter it has always seemed to me that Still Life affords the artist the most untrammelled occasion for the exercise of his skill. In every kind of art we can distinguish between subject and technique, between the thing done and the manner of doing it, no matter whether listening to a musician or looking at a picture. The highest form of art is surely that in which we find a noble and inspiring theme handled in a fine and worthy manner ; but a picture which, though great in subject is poor in technique, still arouses our interest, as also does the work in which subject is nothing, the craftsmanship all. I venture the opinion, therefore, that Still Life will be in the main always a "painter's" art, appealing chiefly to the student and to the *amateur* of fine artistry, for in pictures of this kind the subject is often of minor significance, while the handling and the technique are of paramount importance. The *motifs* are a matter of absolutely free choice of the artist, the arrangement of the composition is for the most part purely artificial and the outcome of a personal predilection for certain schemes of colour, certain forms, certain effects of light upon surfaces of different kinds, but the craftsmanship, the technique, it is that gives to a sometimes strange and unexpected agglomeration of heterogeneous objects its meaning and quality as a work of art.

Still Life is often merely imitative and to some extent rightly so, for all questions of selection and composition are capable of being dealt with by the artist when handling the objects in actuality, and

need not to be settled in the mind or upon the canvas, as is, for instance, the case in landscape painting. But the more personal the outlook of the painter, and consequently the more individual his craftsmanship, the less will the picture approach to that *faux idéal* of bald realism, and the nearer will it become to being worthy to rank as fine art.

There is a subtle quality of paint about these little decorative still-life pieces by Mme. Sibyl Meugens which constitutes their chief beauty. She depicts with rare skill and cunning the interesting objects, china, glass, jewels, silks, and embroideries with which she loves to compose these delightful "arrangements" of form and colour ; but she also contrives to give to her paint a texture and liquid quality which it is difficult to do justice to in words, but very pleasant to appreciate and enjoy whilst looking at her work. Her sense of colour is extremely refined, and very charming are



"THE OWL CANDLESTICK"

(In the Collection of Edmund Davis, Esq.)

BY SIBYL MEUGENS



(In the Collection of William Caine, Esq.)



(In the Collection of Lady Roberts.)





## Still-Life Paintings by Sibyl Meugens



"BLACK AND WHITE"

BY SIBYL MEUGENS

(In the Collection of Dr. Banks)

the harmonious effects—strangely attractive at times—which she attains.

In these decorative panels (and the fact that she paints upon wood may account in a measure for the beautiful fluency of her brushwork), in the trace of virtuosity in their arrangement and in their exquisite colour, there are haunting memories of many sources of inspiration; but the whole of Mme. Meugens' work is so transfused with the individuality of the artist that it has a character peculiarly its own. For several years Mme. Meugens studied in Paris, attending the *croquis* classes at Colarossi's, but in the main she has worked out her artistic creed unaided; and an interesting point is the development in her art which she feels was the outcome of three or four years' abstention from its practice owing to ill-health, during which time she continued to paint pictures in her mind, and on resuming her painting found that the idleness of her hands had been, not only no hindrance, but rather a help towards the further progress and the strengthening of her artistic powers. Mme. Meugens is a very rapid worker and invariably carries through a painting from start to finish without a break—it is never put aside to be taken up and worked over on a later occasion.

The pictures which are reproduced here formed part of an attractive exhibition of thirty of Mme. Meugens' paintings shown some few months ago at the Ryder Galleries, and these eight reproductions give a good idea of the admiration she expresses in her art for the artistic productions of the makers of china, glass, and all manner of rare and beautiful things. Especially noteworthy are the virtuosity and skill she displays in the treatment of the multifarious reflections in lustre ware in such pieces as *Silver Lustre* and *Rose Ninon*, the latter a delightful scheme of black and rose colour with a string of bright-hued beads hanging out of the bowl at the foot of the picture. Very subtle is the colour-scheme in *The Owl Candlestick*, with its harmonies of old gold and blue and black, somewhat reminiscent of the dull richness of certain old Japanese prints; and in the other pictures re-



"ROSE NINON"

BY SIBYL MEUGENS

(In the Collection of William Caine, Esq.)

## Studio-Talk

produced we can appreciate to a like degree the artistry with which Mme. Meugens arranges beautiful objects to form a scheme which she transcribes in these decorative still-life pieces.

Concurrently with the exhibition at the Ryder Gallery, the artist had on view three works in the recent Autumn Exhibition at the Goupil Gallery, and in these pictures, particularly in *Black Soapstone* and *The Lotus*, the refined surface quality of her paint, and the rare skill with which she composes her pictures, were very worthy of note.

Her fondness for china and glassware is evinced in such works as the beautiful *Study in White*, *La Théière Anglaise*, and *The Green Jar*; while her sensitiveness to beauty of pattern may be appreciated in *Black and White* and in *Shadows*, with its subtle harmonies of tone and colour echoed in the shadows and reflections. It is this accent of feminine attraction to beautiful stuffs, rare china, jewels, and ornaments of all kinds, together with the highly trained sense of graceful decoration, that gives to Mme. Meugens' art its sympathy and charm; then, too, are not these things, these "articles of bigotry and virtue," which she depicts with such affection and delight, her own *lares et penates*, familiar to her by their presence in her rooms and cherished as possessions gradually acquired with the instincts of the true and discriminating collector of *objets d'art*?

Still-life I have referred to as being often merely imitative, at times it is nothing more than a *précis* in paint of the salient visual characteristics of the objects depicted; but the art is seen at its best when the painter succeeds by sympathetic feeling and insight in infusing a touch of poetry into the composition and in giving, as Mme. Meugens has so well

succeeded in doing, something of the delicate grace and charm of a sonnet to what might be merely a piece of careful prose.

ARTHUR REDDIE.

### STUDIO-TALK.

(From Our Own Correspondents.)

**L**ONDON.—The Professional Classes War Relief Council has recently formed a very strong Arts in War Time Committee to consider what policy should be adopted to create a market during the War. The Committee consists largely of members of the Imperial Arts League War Committee, with whom close touch is maintained, the two Committees adopting a joint policy and working in co-operation. Among members of the new Committee are: Mr. Edwin



"LA THÉIÈRE ANGLAISE"

(In the Collection of C. Goffrey Holme, Esq., R.B.A.)

BY SIBYL MEUGENS



"STUDY IN WHITE"  
BY SIBYL MEUGENS  
(In the Collection of Lady Roberts.—See opposite page)

Bale, R.I., Mr. W. R. Colton, A.R.A., Mr. John Lavery, A.R.A., Mr. David Murray, R.A., Mr. E. Newton, R.A., P.R.I.B.A., Mr. Reynolds - Stephens, Mr. Harold Speed, Mr. Paul Waterhouse, and Sir Aston Webb, R.A. It has been decided that the main scheme of the Committee will be to arrange for exhibitions of artists' work to be held from time to time as occasion offers, and also to open shortly a permanent exhibition at 13 and 14 Prince's Gate, S.W., which Mr. G. Pierpont Morgan has very generously placed at the service of the Council for the transaction of its affairs.

A scheme which the London Society has undertaken with a view to finding employment for a certain number of professional men who have had their ordinary work entirely stopped, or seriously interfered with, by the war, has for its object the preparation of a development plan upon which future improvements for Greater London may be based. Since the beginning of the year work on the preparation of this plan has been proceeding in earnest under the guidance of a powerful committee, with Sir Aston Webb, R.A., as chairman, and it has been decided to divide the area of operations into six sections, each in charge of a gentleman with a special knowledge of the locality. As the survey work involves a considerable outlay, the society is appealing for funds to carry on this important undertaking. —

As the result of the sale at Christie's on February 5 of over a hundred water-colour drawings by



"SILVER LUSTRE"  
BY SIBYL MEUGENS  
(In the Collection of William Caine, Esq.—See page 133)

## Studio-Talk

members and associates of the Royal Society of Painters in Water Colours, the funds of the Red Cross Society and the St. John Ambulance Association have been augmented to the extent of more than two thousand pounds. After being on view at the society's galleries in Pall Mall, where preliminary bids were received, the drawings were shown for more than a week at the sale rooms of Messrs. Christie, by whom the entire proceeds of the sale have been handed over to the funds mentioned without any deduction.

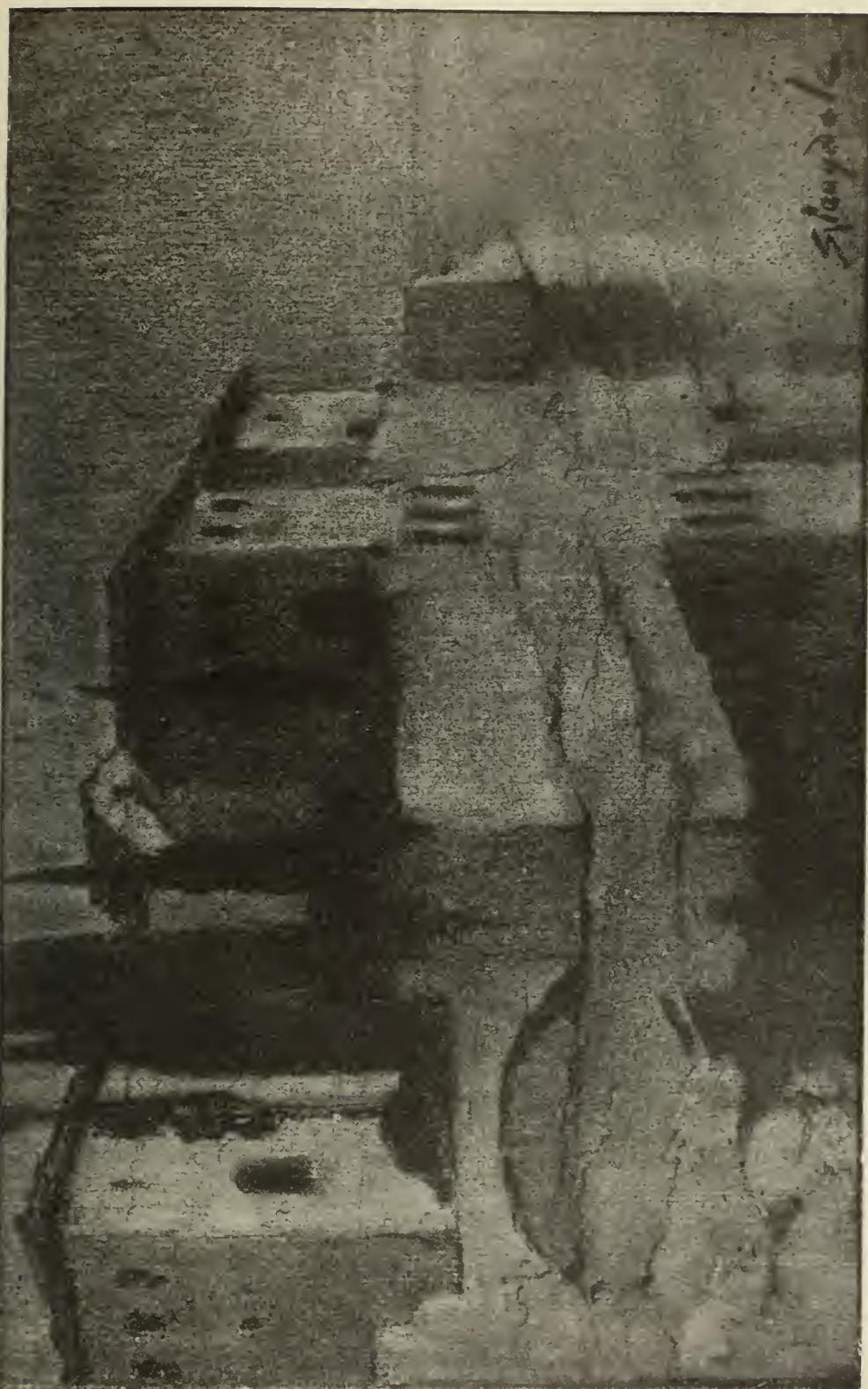
We produce three charcoal drawings by Miss Stella Langdale in which the use of the medium for the purpose of pictorial expression is effectively exemplified. As a student at the Brighton School of Art the artist acquired facility in handling it, but not until she came in contact with the work of Mr. A. F. Palmer, R.B.A., did she become fully alive to the range of its possibilities.

Owing to the fact that some of its most important members are at present serving in the army, the Modern Society of Portrait Painters felt the necessity of making its exhibition this year, at the Institute of Oil Painters, retrospective in character. This afforded an opportunity for gauging the merits of the Society as a whole, and of forming an authori-

tative impression of its attainments. No one could fail to be struck by the eagerness and modernity of its spirit, which so well justifies its name, or by the great amount of real talent in the younger men, which promises much for the future of portraiture in England. But the visitor was also regrettably made conscious of an intense note of self-consciousness, a straining to appear clever at all costs. It almost seemed as if no artist in the exhibition was himself, and that hardly any sitter was allowed to appear himself. Some of the people who sat for the portraits must have the most charming dispositions in the world to have tolerated the treatment they received at the artist's hands. One artist in particular, a painter of indisputable talents, seemed to have taken advantage of a good-natured sitter to present him with a caricature; for a painting can be a caricature in spirit without gross exaggeration. The best of Mr. Lambert's portraits was *Mrs. G. Crawley*, a work possessing every beauty except naturalness—one could almost picture the painter arranging the sitter's fingers on the crystal globe which she holds on her lap. Going round the exhibition generally the painters seemed to us to be always coming, so to speak, obtrusively between us and the sitter, with every conceit and mannerism it is possible to imagine. This is a pity since it alienates the public from our modern artists, who reduce



"FISHING-BOAT ON LAKE COMO"



“IN ITALY.” FROM A CHARCOAL  
DRAWING BY STELLA LANGDALE

their sitters to the status of studio models. A feature of the exhibition was the reappearance of Mr. Glyn Philpot's *La Zarzarrosa*, a group of three Spanish people, painted in the manner of Manet, which some years ago practically announced the "arrival" of this interesting artist. Mr. W. B. E. Ranken's *Mrs. Kelsey* was another work of importance. The best of Mr. Fiddes Watt's contributions was *Dr. Shadwell*. This picture in its increased refinement will do much for his reputation. The fantastic little group of two children and a cat on a sofa by Mr. Philip Connard, a non-member, itself considerably strengthened the exhibition. Mr. Gerald Kelly was most successfully represented in *A Mandalay Ladr*. The more direct in intention and the less he yields to after-thoughts the finer this artist is.

The exhibition of the Friday Club, held at the Alpine Club last month, was of interest, perhaps more for its endeavour to pioneer post-impressionism in England than for any artist's outstanding achievement. Certain theories were to be seen applied here most conscientiously which have yet to justify themselves to those interested in the development of painting, logical and attractive as they may seem in writing when put forward by an able critic. We found ourselves most in sympathy with paintings, both in oil and water-colour, of English landscape by Mrs. N. Munro Summers and Mr. Walter F. Burrows. Recognising the neighbourhood from which several of these were taken, we were the better able to appreciate structure of hills and formation of flat-land admirably adapted, with preservation of essential character, to landscape design. We have here an art, not without pleasant topographical sentiment, which recovers much of the tradition of Paul Sandby and the English water-colourists; where a difference is to be perceived is in the failure of the modern artists to retain the peculiar truth to English atmosphere which gave spirituality to the effects of the early masters. This fault seems to lie with a choice of colouring, which aims rather at introducing fresh elements to the landscape palette, as used in this country to-day, than at that most subtle of all resemblances which it is in the power

of the poetically disposed landscape painter to command. A gem-like interior piece by Mr. F. H. S. Shepherd, a *Study for Panel* by Mr. C. L. Colyn Thomson, the *River Tweed* by Mr. D. Muirhead, the *Decoration for Blue Room at 3 Sloane Court* by Mr. Harold Squire, and the hand-painted pottery of Alfred H. and Louisa Powell were interesting features of the exhibition.

**L**IVERPOOL.—The authorities of the Town Hall at Liverpool have recently developed a loyal ambition to have portraits of our monarchs on the walls, in continuation of a series of full-length pictures by Lawrence, Hoppner, Shee, and Phillips of George III, George IV, William IV, and the Duke of York, which have come down to them from the early part of last century. Two or three years ago they accepted against advice and because it was a gift a portrait of King Edward VII, but it is not now on view. Recently they acquired replicas of the portraits by Sir Luke Fildes and Mr. Llewellyn of the



"DEVIL'S BRIDGE, ST. GOTTHARD PASS." FROM A CHARCOAL DRAWING BY STELLA LANGDALE



*In the possession of the  
Liverpool Corporation)*

LA DAME AUX FOURRURES  
NOIRES." BY PILADE BERTIERI

present King and Queen, and their latest prize is a copy of the flamboyant portrait of Queen Victoria by Sir George Hayter in the National Portrait Gallery, itself a late replica of his original.

The Liverpool Arts Committee in spite of depressing conditions have plucked up courage to spend some money in purchases from their Annual Exhibition. They have bought *Sea and Sunset Glow*, by Julius Olsson, A.R.A., and *La Dame aux Fourrures Noires*, by Pilade Bertieri, a full-length portrait of a lady. Also, with the small income of a bequest by the Earl of Derby, "for the encouragement of rising artists," they secured James Quinn's *A Japanese Lady* and *Cattle in a Meadow*, by Andrew Douglas. In the Black and White Section twenty-four etchings and lithographs, selected by the Curator, were taken. These included work by E. L. Lumsden, Oliver Hall, W. Lee Hankey, Henry Rushbury, Francis Dodd, Hamilton Hay, C. J. Watson, David Waterston, Percival Gaskell, J. Walter West, Dorothy Woollard, Hanslip Fletcher. Other items among the Committee's acquisitions were a miniature of the Lord Chief Justice by Chris Adams, and ceramics by Doulton, Pilkington, Wilkinson, and Howson Taylor. The exhibition, though the best in recent years, suffered as regards attendance, and still more in the matter of sales, which apart from Corporation purchases amounted to considerably less than the total of prizes declared by the local Art Union—£650; a small sum certainly but it will be extremely welcome to the artists whose pictures, &c., have been selected by the prize-winners. This sum remained after the Art

Union Committee had patriotically given 10 per cent. of their takings to the Prince of Wales's Fund.

T. N.

**M**OSCOW.—Among various exhibitions which have lately been held here in aid of sufferers from the war one of the most successful was that of the sculptress, Anna Golubkina. One advantage it had over the other exhibitions, where in the cause of charity a good deal of mediocre work made its appearance, was its unity, for practically the entire life work of the talented artist, comprising something like a hundred and fifty pieces of sculpture in plaster, marble, stone and wood, was represented.

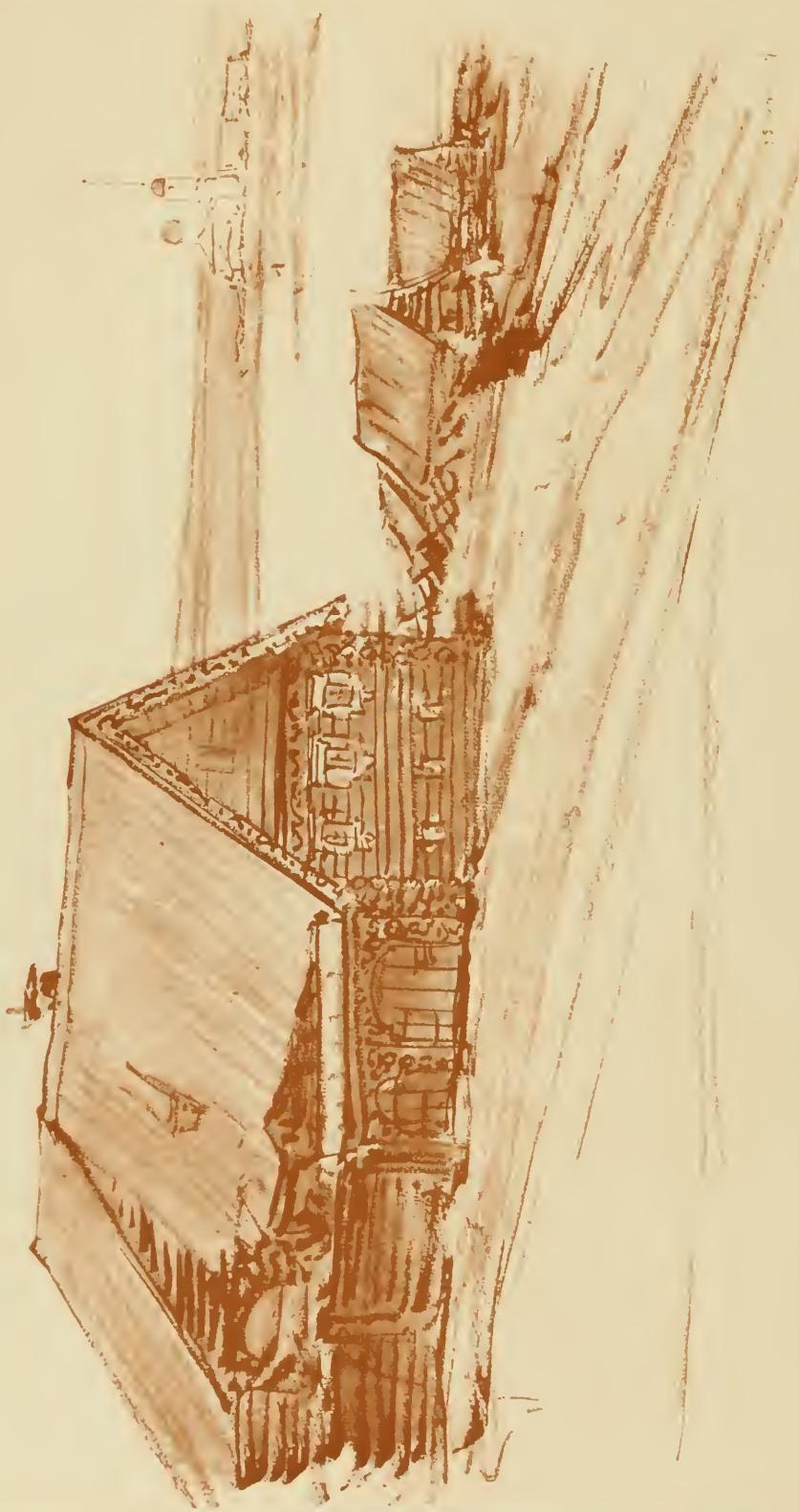


PORTRAIT BUST OF M. REMEZOFF (PLASTER)

BY ANNA GOLUBKINA



"RUSSIAN PEASANT ARCHITECTURE" FROM  
A SKETCH BY STANISLAW NOAKOWSKI.



"RUSSIAN PEASANT ARCHITECTURE." FROM  
A SKETCH BY STANISLAW NOAKOWSKI.







TWO HEADS (MARBLE)

BY ANNA GOLUBKINA

As a result the impression communicated was that of a strong artistic personality endowed in a high degree with individual traits.

Anna Golubkina, who was born in 1864, comes from a peasant family. In 1891 she entered the Moscow School of Art and then for a term attended the Imperial Academy of Arts in Petrograd, after which she studied for a while in various Paris studios. Here her work aroused the interest of Rodin, and although the young Russian sculptress never really worked under the immediate supervision of the great French master, he exercised a strong influence on her development, which is seen chiefly in numerous productions of her first period, particularly those of a figural nature, and it is also plainly visible in her work of a later date. But Miss Golubkina has never become an imitator of Rodin; she was not long in finding that path of her own which she has pursued down to the present time with striking success.

The strength of Miss Golubkina's talent lies in that domain of art in which the chief women artists past and present have gained distinction—namely portraiture. The treatment of the human body, the plastic rendering of its phases of movement and the play of its muscles—all this has comparatively little interest for this artist, and

only rarely has she successfully essayed figure compositions of large dimensions and designs of a symbolic, abstract character. She has by preference devoted herself to the portrait bust, and here too it is not so much the bust proper that has engaged her attention as the countenance and its characteristic lineaments. Side by side with this specifically feminine trait there goes an altogether masculine vigour of conception; a strength of *facture* which is often distinctly unfeminine, and it is this trait that gives to Miss Golubkina's busts and heads a quite individual *cachet*. Two types of countenance constantly

recur with variations in Miss Golubkina's *œuvre*.

On the one hand we have a delicate, frail type of woman and child with heavy eyelids and mouths that wear an expression of suffering; and then as a contrast to this type we have a sensual, satyric cast of countenance with thick lips, projecting cheek bones and chin, representing the Dionysiac element in man. The two types are seen together in the pair of heads here reproduced.

Miss Golubkina's productivity is not, however, restricted to creations of this kind. In addition to a number of other compositions of diverse sorts, she has executed numerous portrait busts of prominent Russian personages, which, besides being of undoubted artistic value, are also worthy of notice as iconographic documents. She has been particularly successful with works of this nature since wood has become her favourite medium. The somewhat hyper-sensitive lyricism of her marble heads has found a desirable counterpoise in this sturdy material, which also affords scope for a great diversity of colour treatment, and her whole *facture* has assumed a more virile appearance. Her collective exhibition contained some striking examples of her work in wood, in the shape of some portrait busts of elderly ladies, notably a head of truly Rembrandtesque fervour from the collection of Mr. A. Brocard; and her busts of two



COREAN TEA BOWL (KORAI RÉGIME)  
(Prince Li's Collection)

literary men, Mr. A. A. Remezoff and Count Alexis Tolstoy, in the same material, must also be counted among the *clous* of the show. Both these works have been acquired for the Tretiakoff Gallery.

In an earlier number of this magazine I have spoken of the work of Stanislaw Noakowski, an architect who has made a special study of Russian native architecture. Ardently pursuing this line of work, he has in the meantime executed a large number of drawings, and it is from these that the two now reproduced have been selected.

P. E.

**T**OKYO.—One of the most interesting collections of art objects recently shown in Tokyo comprised the treasures of Prince Li, a former King of Corea, which were exhibited in the Corean Building of the Taisho Exhibition. One of the most valuable exhibits was an eight-panelled screen with a painting representing a naval review which took place after a Corean victory over Japan in the Bunroku era. The ceramic ware constituted a most interesting part of the collection. There were a number of pieces of earthenware of the Shiragi period including bone jars of interesting shapes. Among the exhibits was a "sucking" jar, said to have been dug up in Southern Corea, and bearing a striking resemblance to jars found in old Japanese tombs and now preserved at the Imperial University at Tokyo and in the Antiquarian Museum at Yamada. It may be remembered that a number of pieces of pottery discovered in Kiushyu and in Southern Corea were found to be so much alike

as to point to a close intercourse between the two countries in early times. This "sucking" jar, therefore, was regarded as of great value from an archaeological standpoint, as well as an evidence of the standard of artistic attainment in the Shiragi period. The use of the jar is not very explicitly known, but it appears to have been used to hold wine and other drinkables to be sucked by a long tube inserted into the small hole. There were also some porcelain jars, some with and others without a glaze of dull colours. Most of the ceramic products of this period were of a dark colour.

Prince Li's collection also included some fine specimens of the product of the Korai period. They showed fine workmanship, most of them having some carving on the ground with a transparent glaze over it. A few pieces, such as



COREAN FLOWER VASE (KORAI RÉGIME)  
(Prince Li's Collection)



COREAN BRONZE BUDDHISTIC IMAGE (KUDARA RÉGIME)

(Prince Li's Collection)

bottles, jars, bowls, incense burners, were of a soft and exquisite green. A water jar of fantastic shape was particularly interesting as a technical triumph in blue. There was also a beautiful tea bowl in the *mishimade* style, so highly valued by connoisseurs. The inside of the bowl was marked with the name of the bureau which supervised the manufacture of such articles as oil and paper. In the great variety of *mishimade* ware only a few articles can be compared with this one in workmanship. There was also a large Korai flower vase in the *mishimade* style, although this style is generally confined to small articles. The upper part of the vase was decorated with the characteristic design of the *mishimade*, and the lower part with *karakusa moyo* (floral design), while the central part was adorned with dragons and clouds. There were also other interesting wares in black *temmoku*, persimmon colour, blue, &c.

Corea has produced stone carvings of unusual merit, especially in the Shiragi and Korai periods, when this art seems to have reached its zenith. Master stone-carvers were brought from China and contributed much towards the development of this branch of art in the country once known as the Hermit Kingdom of the Far East. Buddhism was introduced into Corea in the fifth century of the Christian era—about two hundred years before it crossed over to Japan and about three hundred years after it was introduced into China. The toleration extended to this religion did much to stir the artistic aspirations of the Corean people. There are some examples of plastic art belonging to the Shiragi period, especially the earlier part of it, but far better are those of the Sangoku period, though these are extremely rare, even in Corea.

The exhibits comprised ten bronze Buddhistic



COREAN PORCELAIN WINE JAR (KORAI RÉGIME)

(Prince Li's Collection)



OLD COREAN EARTHENWARE (SHINRA RÉGIME)  
(Prince Li's Collection)

images, including some splendid examples of the Sangoku period of Corean history, which began about two thousand years ago and lasted for some seven centuries. One was an Amida Nyorai with an enormous head, mouth forcibly shut, and eyes expressing calm tranquillity, and another was a Yakushi Nyorai also with a large head and long drooping ear-lobes, rather rigid garments, and the figure as a whole somewhat stiff. A small gilt Kwanzeon Bosatsu had a head rather more proportionate with the body but hands altogether too large; the facial expression was exquisite. Very different from these three, though of the same period, was a Nyoirin Kwannon, a slender figure seemingly almost naked, sitting on a stool with its right leg crossed over the left, the attitude being one of peaceful quietude.

The other examples of bronze Buddhistic sculpture, six in number, belonged to the Shiragi period. A well-modelled gold image of Amida Nyorai attracted much attention. There was also a Kwanzeon, a well-proportioned figure if it were not for the slightly large head and hands. Another example of the period was a well-proportioned and finely modelled figure of Yakushi Nyorai with a flowing robe hanging from well-developed shoulders, but with enormous ears. There were two other figures of Amida Nyorai and another Kwanzeon. Generally speaking, the products of the Shiragi period show

a realistic tendency, with finer designs for the dress, a fuller countenance, and better proportioned limbs.

HARADA JIRO.

#### ART SCHOOL NOTES.

**L**ONDONDERRY.—All who have at heart the development of the arts and crafts in Ireland must have learned with regret of the death of Mr. Harry Houchen, A.R.C.A., late Headmaster of the Municipal School of Art, Derry. His father came of yeoman stock in Norfolk, and his mother was a grand-niece of the great landscape painter, John Constable. At school he distinguished himself by his drawing, and during a three years' studentship at the Royal College of Art, South Kensington, he gained many distinctions and prizes. In 1903 he was appointed Art-master under the Cork County Council for their schools at Fermoy, Middleton, and Youghal. Here he at once made his mark as an inspired and inspiring teacher, and the schools grew tenfold in attendance under his direction. Practically all crafts and all materials came easy to his hand—wood, metal, leather, gesso, stencilling—and he did good work with every one. At Derry, whither he came two years ago, he took up enamelling and jewellery, and also made designs for cabinet-makers and laceworkers. His etchings, worked off on an old clothes-wringer, for the most part as Christmas greetings to his friends, will be treasured not merely for their associations. As a painter, the



OLD COREAN EARTHENWARE (SHINRA RÉGIME)  
(Prince Li's Collection)

## Reviews and Notices

love of landscape was in his blood, and the weird leafless trees of the Munster countryside in winter appealed very strongly to him. Many of his paintings have been exhibited in the Royal Hibernian Academy. His appointment at Derry was a signal success. The school had from one cause or other been languishing for years past, but immediately after Mr. Houchen took charge the numbers rose as they had done in Cork: when he came in February 1913 there were thirty-five students, and last December there were about two hundred. Like every Saxon who becomes a denizen of Ireland, he felt the keenest sympathy with Celtic art. In Harry Houchen Ireland has, indeed, lost a good and faithful servant, whose place it will be hard to fill.

O. B.

### REVIEWS AND NOTICES.

*Samuel F. B. Morse: His Letters and Journals.* Edited and supplemented by his son, EDWARD LIND MORSE. Illustrated with reproductions of his paintings and with notes and diagrams bearing on the invention of the telegraph. 2 vols. (Boston and New York: Houghton Mifflin Company; London: Constable and Co.) 31s. 6d. net.—The name of Morse is so universally associated with the invention of the electric telegraph, and even more in these "wireless" days, perhaps, with the code employed in the transmission of messages throughout the world—that the reference to his "paintings" on the title-page will no doubt cause surprise. He had, however, passed his forty-first year when the first inspiration of the invention, which was to prove so fruitful to mankind, came to him "like a flash of the subtle fluid which afterwards became his servant," and had already risen to a position of considerable distinction as a painter of figure-subjects and portraits, of which a number are reproduced as an accompaniment to the records of his life, now given to the world by his son more than a hundred and twenty years after his father first saw the light. The first volume of these "Letters and Journals" is, in fact, almost wholly concerned with his career as an artist, and it contains a great deal of interesting reading, particularly the pages recording his experiences in England during the four years 1811-15. His father, Jedediah Morse, a Congregational Minister at Charlestown, Massachusetts, had decreed for him a business career after the completion of his studies at Yale, but the son, who had already evinced a strong taste for art, succeeded in overcoming parental opposition. Reaching London in

1811, in company with his mentor, Washington Allston, a painter of note in those days, though now almost forgotten, he soon made headway, and two years later exhibited a large canvas which was singled out for praise by the critics, while shortly afterwards he was awarded a Society of Arts gold medal for a model of the same subject, a *Dying Hercules*. In his letters home, soon after his arrival, he refers to the taste for art which then prevailed in England:

"I was astonished to find such a difference in the encouragement of art between this country and America. In America it seems to lie neglected, and only thought to be an employment suited to a lower class of people; but here it is the constant subject of conversation, and the exhibitions of the several painters are fashionable resorts. No person is esteemed accomplished or well educated unless he possesses almost an enthusiastic love for paintings."

Morse's companion during his sojourn in London was Charles Robert Leslie, "a very estimable young man" from Philadelphia, who remained in England after Morse returned home and was a few years later elected to the Royal Academy, of which his son, Mr. G. D. Leslie, is now a veteran member. The two young men, both filled with a passion for art, occupied the same lodgings. Those were days of great social unrest; murders and robberies were of frequent occurrence, and the two deemed it prudent to prepare for emergencies. Hence we find Morse writing home in 1812: "Leslie and myself sleep in the same room and sleep armed with a pair of pistols and a sword and alarms at our doors and windows." Trouble was brewing, too, between Britain and America that same year under circumstances analogous to those which now, more than a century later, have been the subject of diplomatic correspondence between the two countries. The good people at Charlestown, like the rest of Massachusetts, were friendly to Britain, but young Morse was ardently patriotic throughout, and his letters home throughout this critical period were strong in their denunciation of the English. He remarks more than once on the contempt shown in England for Americans, but his pious mother gives as the reason for their being despised and hated, that "a large portion of those who visit Europe are *dissipated infidels*." It was partly to "the virulence of national prejudice" that the young painter attributed the utter failure of a visit to Bristol, where he spent some months hoping to get commissions in fulfilment of promises made to him, but another reason assigned was "the total want of anything like partiality for the fine arts in that place; the people there are but a remove from brutes." The letters written from London show that the

## Reviews and Notices

young man kept well in touch with current events. He was on friendly terms with various men of distinction, such as Zachary Macaulay, Coleridge, and Wilberforce, and was dining with the last named at his house in Kensington Gore when the park guns announced the capture of Napoleon, Macaulay being also present. Returning to America shortly afterwards he pursued his career, first in his native town and later in New York, where some years later he was instrumental in founding the National Academy of Design. But, though as a young man he declared that it was his ambition "to be among those who shall revive the splendour of the fifteenth century; to rival the genius of a Raphael, a Michael Angelo, or a Titian," and though he had told his father that his passion for his art was so firmly rooted that he was confident no human power could destroy it, he was destined ere a few years passed to drop the brush for ever. For all that he retained to the end a keen interest in art and always strove to foster a taste for it in the land of his birth.

*Decoration in England, from 1660 to 1770.* By FRANCIS LENYON. (London: B. T. Batsford, Ltd.) £2 net.—In this volume of Messrs. Batsford's Library of Decorative Art, Mr. Lenyon deals interestingly and comprehensively with the magnificent productions of the architect designers and the highly skilled craftsmen who, at the end of the seventeenth century, rose for the first time to full dominance over the decorative arts. From nothing so much as the interior economy and embellishment of the dwelling, may we glean some hint of the tastes and foibles of those who inhabit them; and in treating his subject Mr. Lenyon is sympathetically alive to this human aspect, and does not approach the matter merely from the somewhat detached standpoint of the purely architectural expert. In the first three chapters entitled "Historical," he gives an entertaining survey of the period, and follows this with a discussion in detail of the various branches of the architect's and craftsman's work. The bulk of the book, however, consists of a series of excellent illustrations numbering three hundred and fifty-four, many full page, in which we have a record of some of the best achievements in all forms of interior decoration which the enlightened patronage of the day and the scholarly artistry of contemporary architects and craftsmen combined to produce. The period covered by the book was an age of great luxury and splendour. In the early part of the eighteenth century, the Grand Tour became the modish completion to the education of the man of fashion, and the practice

spread to such an extent that, as a contemporary observer wrote in 1772, "where one Englishman travelled in the reigns of the first two Georges, ten now go on the Grand Tour." From the familiarity which people of wealth and taste thus gained with the great examples of architecture and decoration they met with on their travels ensued the patronage and encouragement extended to English architects and to the many foreigners who were induced to come and practise their art in England. The subject-matter of the volume is systematically arranged under various heads; following the opening chapters on decoration there are chapters on Woodwork and Panelling, the English School of Wood-carving, Door-cases, Chimney-pieces, the Hall and Staircase, Decorative Painting, Plaster-work, Wall Hangings, Carpets, Fireplace Accessories, etc., Door Furniture, and the Lighting of Rooms. Very interesting is that in which he treats of the decorative paintings of the period; and in this connection it is instructive to note that architects were wont to use their client's pictures as part of a decorative scheme, as is admirably shown in the dining-room at Kedlestone arranged by Robert Adam, and that thirteen of the famous Canalettos now at Windsor Castle were particularly described in an old catalogue as "Door Pieces"! When we call to mind some of the famous architects and designers, such as Wren, Inigo Jones, Vanbrugh, Thornhill, Kent, Grinling Gibbons, the brothers Adam, Chambers, and many others whose work is comprised within the period of which Mr. Lenyon treats, the importance of such as a work as this will be manifest to all students of the subject of Decoration in England.

*The Renaissance.* By COUNT GOBINEAU. (London: Wm. Heinemann.) 10s. net.—Count Gobineau's Renaissance was written in the early part of the last half of the nineteenth century, and, with his "Essay on the Inequality of Human Races," it has worked quietly as an influence on European thought. Dr. Oscar Levy, who edits the translation, tells us, indeed, that Germans have elevated the Frenchman Gobineau, who claimed descent from a German mediæval house, into a kind of national hero. By means of their poetical interpretation they have been able, under the guidance of their princes and professors, to claim his system for themselves, and apply it to their own history, past and present. According to that system the destinies of people are governed by a racial law. If a nation goes down, the reason is that its blood, the race itself, is deteriorating. "Neither irreligion, nor immorality, nor luxurious

## Reviews and Notices

living, nor weakness of government is causing the decadence of civilisations." Dr. Levy profoundly admires the Roman Catholic Gobineau, and therefore in his editorial introduction to the translation seems to experience some difficulty in making him serve the anti-Christian propaganda which he himself has at heart. The Doctor's own method is as naïve as it is unconvincing. He simply furnishes a list of qualities that are repugnant to him personally, and heads it "Christianity." But Gobineau's work is capable of delivering its own message, or it would not be the book it is. It paints a great picture of the Renaissance, with Raphael, Titian, Michael Angelo, Leonardo, Botticelli, Machiavelli, Cardinal Bembo, Aretino, the Sforzas and the Medicis in the scene. The chapters take the form of a series of dialogues, and they are embellished with portraits by the half-tone process.

*Home Interiors. A Practical Work on Colour, Decoration and Furnishing.* By R. GOULBURN LOVELL, A.R.I.B.A., M.S.A. (London: Caxton Publishing Co.) Five sections, 15s. per section. The demand for practical advice in the decoration and furnishing of the home is responsible for the numerous books on the subject which have appeared during the last few years. A few of them fulfil to some extent their purpose, but the majority leave the seeker after hints wholly unsatisfied, if not entirely bewildered. The large folio work we are noticing here cannot be included in the latter category, for it contains much lucid and helpful information. The author is chiefly concerned with colour-schemes, and accompanying the letterpress are several large plates in colour, each room being represented by two drawings; and in addition there are diagrams of details which add to the value of the illustrations. Though some of the colour-schemes are not, to our mind, entirely agreeable, it is possible to obtain from Mr. Goulburn Lovell's drawings a useful basis on which to build up a pleasing and harmonious effect.

The Medici Society has recently brought out a popular edition of Charles Kingsley's *The Heroes* with twelve delightful illustrations in colour, after water-colour drawings by Mr. W. Russell Flint, whose romantic vein is seen at its best in his interpretations of these old Greek fairy tales. The volume is printed in the beautifully clear type of the Riccardi press and is published at 7s. 6d. net.

The "Kultur Cartoons" by Mr. Will Dyson which were recently on view at the Leicester Galleries and were referred to in our London Studio-Talk are

now made available for a larger public in the shape of a folio volume which Messrs. Stanley Paul and Co. have published at 2s. net with a foreword by Mr. H. G. Wells, who testifies to the artist's "extreme distinction of personality" and "simplicity and cleanliness of mind."

The new volume of *The Year's Art* (Hutchinson and Co.: 5s. net) has been brought well up to date by Mr. A. C. R. Carter, in whose hands this annual has become such a veritable mine of information concerning art institutions in the British Empire. Though a complete list of practising artists who have responded to the call of duty in the great crisis through which we are passing is reserved for a future occasion, he has been able to include a roll of members of the Fine Art Trade who are serving with the Imperial Forces, the list filling thirteen pages. Besides portraits of leading representatives of the Fine Art Trade Guild, the illustrations include three reproductions of sculpture shown at the recent Arts and Crafts exhibition in Paris, one of them being a silver statuette of *Victory* by Mr. Alfred Gilbert. A rumour was current in London lately that this distinguished sculptor, who for some years past has been living at Bruges, had died there shortly after the outbreak of war, but as his name does not appear in Mr. Carter's obituary list, and no other confirmation of the rumour has been received, there is some ground for hoping that the report is untrue.

The Committee of L'Œuvre du Vêtement des Soldats Belges, an organisation which has been started in London to provide warm clothing and comforts for Belgian soldiers at the front, have recently published two sets of picture-postcards specially designed by prominent Belgian artists—Baertsoen, Opsomer, Jean Delville, A. Bastien, Victor Rousseau, among others—which are on sale at the Sackville Gallery, 28 Sackville Street, London, W., at 9d. per set of six cards.

### BRITISH ARTISTS AND THE WAR

We are compiling a second list of British artists who are serving with the Imperial forces at home or abroad, to supplement the list published in our December issue, and should be glad if secretaries of art societies and other institutions would send us particulars of any professional artists known to them whose names are not included in this first list. We are not including in our record the names of architects, as full lists of these have been published in the professional journals.

## THE LAY FIGURE: ON MUSEUMS OF MODERN DECORATIVE ART.

"Is there any reason why museum collections should be made up only of things which belong to the past?" asked the Art Critic. "It has always seemed to me a little odd that the work of our own times should be considered less worthy of preservation than that produced a century or so ago."

"Of course it is odd," agreed the Man with the Red Tie; "but then most of the things we do are odd if you judge them impartially. We are not guided in our actions by reason so much as by custom and prejudice. A fashion once established, persists, whether it is sensible or not."

"That is all very well," returned the Critic; "but there can be no excuse for maintaining a fashion which we know to be bad. We ought to try to substitute for it something more rational."

"Don't you think you would be attempting a task quite beyond your powers?" suggested the Designer. "To upset a fashion you would have to alter the whole trend of popular conviction—and that is a hopeless job."

"You think it is a conviction of the public that all old things must, as a matter of course, be better than any new ones," said the Critic; "and that this conviction is too deeply rooted to be easily disposed of. Well, to some extent you are right; but nevertheless I believe it is always possible to remove a prejudice if you attack it in the right way."

"Are you anxious to lead a forlorn hope?" laughed the Man with the Red Tie. "I admire your courage, but you have small chance of success."

"I wish most sincerely that your chances were greater," sighed the Designer; "because I feel very deeply that the popular worship of the antique has a pernicious effect upon many forms of modern art. It makes our art workers followers of dead ideas instead of supporters of new beliefs: it compels them to become copyists and imitators."

"All this and more," returned the Critic. "Where, I feel, it does most harm is in creating a false standard of accomplishment. The art workers of to-day ought to be striving to express the spirit of to-day, not to revive the sentiment of an age which is past and gone for ever."

"Of course they ought," broke in the Man with the Red Tie: "but what has that to do with the collections in our museums?"

"A very great deal," replied the Critic. "The museum is an educational institution which exists primarily for the training of students, and they are

supposed to go to an art museum to learn something about the arts they wish to practise. If the public insist that the museum shall be filled only with antiquities the students will probably acquire quite a lot of historical information but they will get no idea of what is being attempted by the few original spirits among their contemporaries."

"Yes, that is the real trouble!" cried the Designer. "The student's mind is swamped with examples from the past, which are often of more interest historically than artistically, and the works of the modern masters, which emphatically he ought to study, are withheld from him. His education is one-sided."

"Would you then give the modern work as much space in the museum as the old?" asked the Man with the Red Tie.

"Why not?" returned the Designer. "In its own way it is quite as significant, and if it has a real connection with its own period it is from the educational point of view of even greater value. The decorative arts ought always to respond to the conditions of the times in which they are being practised, but how can they if the artists are perpetually having a dead tradition forced upon them?"

"And how can there be progress if we are always looking backwards?" added the Critic. "All forms of art are kept alive and vigorous by the new blood that is brought into them, not by mumbling dry bones."

"So you want to turn the dry bones out of the museums and to put new blood there instead," laughed the Man in the Red Tie. "It sounds nasty, but I will give you credit for good intentions."

"No, I do not want to get rid of the examples of ancient art," declared the Critic, "for they illustrate history and they are in many cases things of great beauty; but I would like people to have the chance of studying them under proper conditions and in the right proportion. Let the best modern work be associated with them, so that the new can be instructively compared with the old, or if this would make the collection too unwieldy, let us have besides the museums of ancient art, other museums filled with modern work, and let the students go from one to the other to find the atmosphere which suits them best. Anyhow, give the art of to-day an equal opportunity of making its influence felt."

"If you had your way, I am afraid there would be some funny things in the museums," remarked the Man with the Red Tie.

"Are there none in them now?" asked the Designer.

THE LAY FIGURE.

## *The Fragonards of Grasse*

### THE FRAGONARDS OF GRASSE. BY D. CROAL THOMSON.

PICTURES representing the romance of love and youthful affection, treated charmingly and artistically by a great painter, and moreover themselves possessing an unusually romantic story, are certain to become even more interesting whenever there is a new chapter to add to their history. Such are the fourteen pictures by Fragonard (1732-1806) which have recently changed hands for the second time since they left the villa at Grasse where they had remained hidden for over a hundred years. By a combination of circumstances, fortunately unusual, these famous pictures, constituting the artist's most notable achievement, were practically unknown for a century after his death, and no complete series of reproductions of them has hitherto been published, except in a semi-private way.

The Fragonards of Grasse were painted towards the end of the eighteenth century, the first of the series having been begun in 1772. Until 1898 they remained in the possession of the family with whom the painter passed the last decade of his life, and at the end of that year they were exhibited in London by Messrs. Agnew, who had acquired them from the family. This was the first time they were seen by the public, and up to the present they have not been exhibited in Paris. From Bond Street they passed to Mr. Pierpont Morgan, who hung them in his double house in Princes' Gate until only a few years ago, when they were taken over to New York. There they were displayed in the Metropolitan Museum of Art, and it was there I saw them again last June, looking, perhaps, more gorgeous in colour and complete in decorative quality than ever before, as they had ample space to be properly seen.

It is now announced that the Morgan family has allowed these pictures to pass into the galleries of Mr. Henry Clay Frick, and they were sold by Messrs. Duveen to that great collector for the decoration of his new home in Fifth Avenue. There Mr. Joseph Duveen will have a second opportunity of arranging a room for their custody.

Every one who knows the remarkable series of masterpieces which Mr. Frick has already gathered round him will understand the delight this new purchase will give. And it will set a seal of enhanced greatness to his palatial new residence far up in Fifth Avenue. When I saw his collection—then in the old Vanderbilt house—with its noble English portraits, its Corots and its

Daubignys and Whistlers, all of the first rank, with its Rembrandts and Hals and Goya, and many others of the older schools, I realised once more that the soul of the old collectors is not dead but lives again in him and other kindred spirits.

The group of pictures receives the title "Fragonards of Grasse" because the artist, disappointed at not selling the first four pictures, took them to his native place after having kept them in his studio in Paris until the Revolution in 1789. When that trying time arrived he went to Grasse to visit some old family friends. The principal salon of the villa where he was made welcome was of a dimension that made Fragonard think it suitable to contain his pictures, and he had them conveyed from Paris. When the pictures reached Grasse they well-nigh filled this apartment, but the artist added *L'Abandon* and *Le Triomphe de l'Amour*, together with the other four square panels used for over-doors.

Of the fourteen pictures forming the Fragonards of Grasse these ten are of capital importance, the remainder being only decorative schemes of sky and foliage, without figures, and executed just to fill corners in the salon where the series lay hidden for so many years. Of these ten we are fortunate in being able to render reproductions through the courtesy of Messrs. Agnew. Four of them are very large canvases, measuring ten and a half feet by nearly eight feet wide, and they are the most important part of the group. Our frontispiece, *L'Abandon*, which is the fifth of the series, is equal in height but much less in width, while of the remaining five, four are only about five feet by four feet, while the last, *Le Triomphe de l'Amour*, is of about the same dimensions as *L'Abandon*.

The four large pictures were painted by Fragonard for the extravagant mistress of Louis XV, Madame du Barry, who ordered them for the new pavilion of Louveciennes begun in 1770, but they were never hung there. It was quite plainly conveyed to Fragonard that for once the restraint he had exercised against his usual sensuousness had been over-done, in the estimation of his too sprightly patroness, and his pictures were "too decent" for the temple of Terpsichore for which the lady designed them.

These first four are entitled, *La Poursuite*, *L'Escalade* (or *le Rendez-vous*), *Les Souvenirs*, and *L'Amant Couronné*. On examining these pictures it will be felt that they are the work of an artist who has not yet trusted himself, although already a great master, to allow his brushwork absolute freedom; or at least has found it advisable to resist

## The Fragonards of Grasse

the least tendency to let himself go in the painting. They are careful in arrangement and execution, and there may even be discovered a certain tendency to timidity, but the colour is uniformly rich and fine, and the quality of work in the third and fourth is produced with a powerful and flowing brush.

1. In *La Poursuite* the idea is of a young lover offering a rose unexpectedly to the object of his affections who, with a companion, is overtaken in a bower surrounded by trees and flowers. The surprised but far from displeased look on the young girl's face is the chief point in the drama. The attendant, still more youthful, appears more knowing in her expression, while the very youthful lover presents his rose with all the grace in the world. High up in the picture two Cupids are seen resting on a sea monster ornament. One Cupid is asleep, but the other rouses himself to observe the actions of the group below.

2. *L'Escalade* is much less rich in composition and altogether not so mature a work, and it is sometimes said to have been originally the first of the series. Here the lover has ascended to his young mistress by means of a ladder, and as he attains the top, the young girl looks hurriedly round, not with the idea of escape but rather to ascertain that no onlookers are likely to intrude. The piece of statuary above carries a small Cupid holding up his hands with a quaint expression of delight which is pleasantly accepted by the Venus.

3. *Les Souvenirs*. This is the most attractive picture in the series, being painted with a sympathetic grace which is in every way delightful, and here are the lovers, accepted and radiantly happy, looking over their love-letters in the beautiful glade to which they have wandered. The parasol is daringly pink in the original, but entirely suited to the tone of the picture, although it forms a curious object in the reproduction. The painter has again introduced a group of statuary above, and in this a little Cupid seeks to touch the heart which Venus visibly holds in her hand. For in the picture the lovers show their hearts openly to each other, and are happy in their confidences.

4. *L'Amant Couronné* forms the final piece of the group as first expressed by the painter, and represents the crowning of the lovers by wreath and garland. "Frago" himself is seen in the foreground, richly attired and youthfully portrayed. He draws a scene where music and song have combined with the fragrance and beauty of flowers and foliage to render everything in happy har-

mony. Even the Cupid above is asleep, for he knows his work is done, and the lovers are finally crowned.

5. *L'Abandon*, the fifth of the series, was certainly painted long after the preceding four, and tradition is that this and the remaining compositions were painted by Fragonard after he had conveyed the first four to his friend's house at Grasse. The method of painting is broader in touch and more masterly in execution; the colour also is different, for whereas the first four are painted with brushes full of variegated colour, this subject is produced in what is nearly a monotone. Artistically this is a more acceptable picture than the others because of its simplicity of composition, its breadth of execution, and direct charm of subject. Here the girl lover is abandoned and she finds herself deserted in the woods where her joy had previously been complete. In despair she has thrown herself at the foot of a pillar where her late friend Cupid has set himself aloft, but with the warning:

Plaisir d'amour ne dure qu'un moment,  
Chagrin d'amour dure toute la vie.

The remaining five subjects were all painted by Fragonard after he had carried the earlier pieces to his new home in the South, yet the subjects were not then new to the painter, as in the fateful year 1789 both *L'Amour-Folie* and *L'Amour en Sentinelle* were published in Paris as engravings in colour. These canvases are more suitable to the present-day decoration of a salon than the five larger compositions described, which, after all, are more pictures than decorative works. These later subjects are all painted in low tone, and I have no doubt that in Mr. Frick's new residence they will be found in every way decoratively successful.

In the sixth of the series, Love attacks the screaming dove. The next, *L'Amour-Folie*, the most charming of the group, shows Love with a golden rattle amidst pairs of birds making love. In the eighth, Cupid pursues the dove with eager eyes and outspread arms, while the next, the most exquisite of all, shows Love as a sentinel. The final picture, *Le Triomphe de l'Amour*, is the most dramatic piece, and forms a kind of Heaven and Hades of the Cupid world. The triumph of Love is personified by an apotheosis of Cupid surrounded by emblems of music and flowers, with a pair of loves in the centre embracing each other. Underneath in the darkness, as it were amidst fire and mystery, is the Demon of Discord visible with furious eyes and threatening gesture, an obvious contrast to the serene high Cupid far above.



(By permission of Messrs. Thos. Agnew & Sons,  
Publishers of the large engraving)

"LA POURSUITE." BY  
J. H. FRAGONARD





By permission of Messrs. Thos. Agnew & Sons,  
(Publishers of the large engraving)

"L'ESCALADE," or "LE RENDEZ-VOUS"  
BY J. H. FRAGONARD





*(By permission of Messrs. Thos. Agnew & Sons  
Publishers of the large engraving)*

"LES SOUVENIRS." BY  
J. H. FRAGONARD





(By permission of Messrs. Thos. Agnew & Sons,  
Publishers of the large engraving)

"L'AMANT COURONNÉ"  
BY J. H. FRAGONARD



"L'AMOUR VAINQUEUR" AND "L'AMOUR FOLIE." BY J. H. FRAGONARD



(By permission of Messrs. J. & A. Archdeacon & Sons,  
Publishers of the large engravings)

"L'AMOUR POURSUIVANTE UNE COLOMBE" AND  
"L'AMOUR EN SENTINELLE." BY J. H. FRAGONARD





By permission of Messrs. Thos. Agnew & Sons  
Publishers of the large engraving

"LE TRIOMPHE DE L'AMOUR"  
BY J. H. FRAGONARD



# WATER-COLOURS AND OIL PAINTINGS BY S. J. LAMORNA BIRCH, R.W.S.

WE have no reason to be other than proud, as a nation, of the contributions of our painters towards the world's art, and the profound admiration which every earnest student of painting must have for the masterpieces of the great men of other lands need not arouse a feeling of despondency when he turns to a review of the productions of the British School. Both in portraiture and landscape painting, and particularly in the latter, British artists have borne their part worthily, and we may make proud boast of such pioneers in landscape art as our great Constable, the men of Norwich, that magician of colour and wizard of sunlight Turner, and of all the phalanx of British water-colourists whose fine works in this medium stand alone, unrivalled and pre-eminent.

Climatic conditions and the resulting subtle effects of atmosphere are no doubt partly responsible, but apart from this there must be, one would imagine, some quality peculiar to the landscape in this country of ours—something in the way in which farm and homestead nestle amid protecting

trees, or the rivers wander pleasantly whispering secrets to their banks and murmuring to the overhanging branches, something in the magic and mystery of the rolling downs as they melt in the distance into atmospheric blues and purples—which breeds in us a deep-rooted love of and intimacy with Nature. The countryside still means much to us despite our fashion of crowding in black and busy cities: and this innate love of nature is revealed in the deep emotional qualities, in the sincerity and in the strength of our school of landscape art. Painters of to-day have here a noble and lofty tradition to maintain; their love for nature is, we may imagine, no less profound than that of their predecessors, whose fine example is an incentive to spur them on to worthy achievement. But while the works of the masters, a very precious heritage, are of incalculable value to those who can learn their message aright, they can be a veritable stumbling-block to the contemporary painter who, infirm of purpose, mistakes the husk for the kernel and losing himself in the outward technical excellence misses the inward emotion by which alone art can become great. That there are very many painters who are moved by a kind of *cacophyes scribendi* without there being



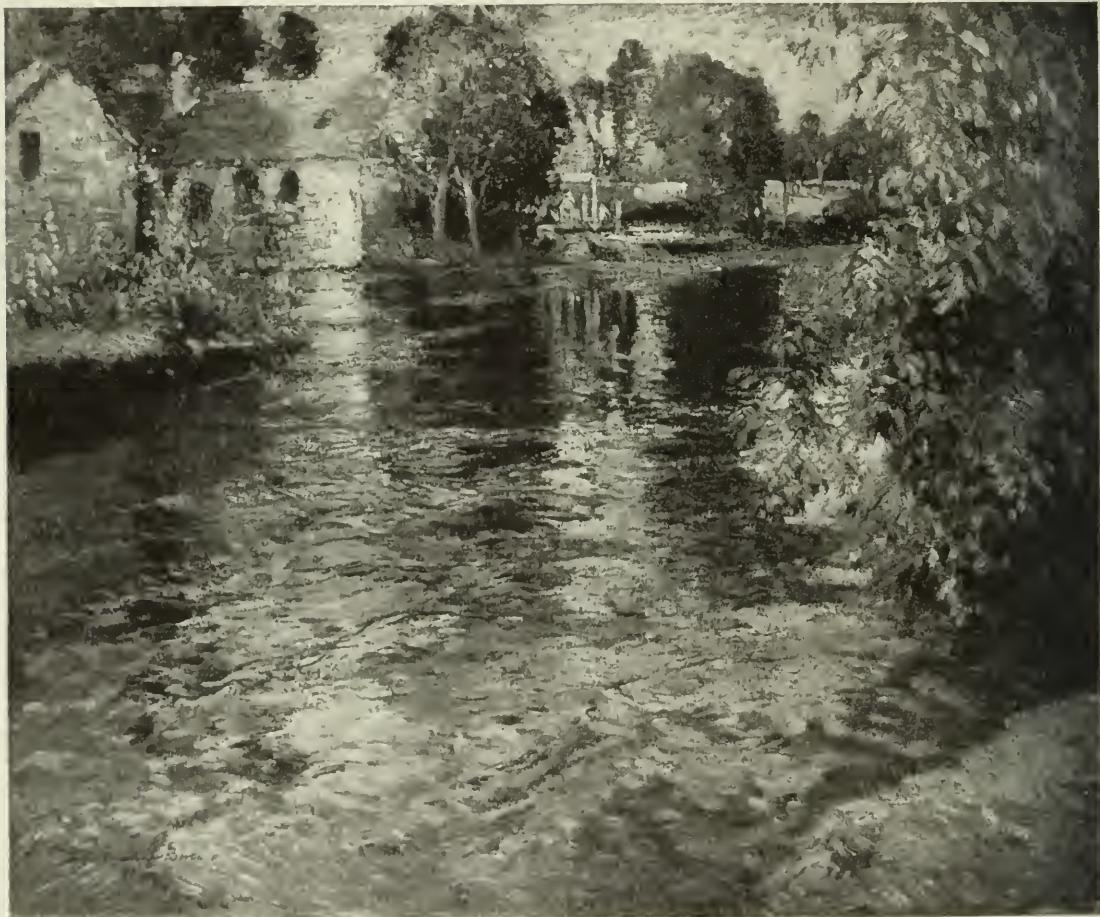
"ST. LOY BAY, NEAR LAND'S END"

WATER-COLOUR BY S. J. LAMORNA BIRCH, R.W.S.

any clear message, any real emotion underlying their oft-times technically capable work, the walls of our exhibitions afford us sufficient proof; but we have also, fortunately, a number of landscapists who take the highest view of their responsibilities and whose admirable works are enriching the art of our generation. Among these must be counted some who have made their home in Cornwall—Newlyn, Penzance, and St. Ives in particular—where living and working in close communion with nature they are producing works which, by their truth, their unaffectedness, their freedom from pose and extravagance, make a distinct claim upon our attention; and in the warm and generous mood of praise rightly due to these painters, whose sincerity and love of nature burn so brightly in their art, we must not forget to eulogise one whose share in that praise deserves to be no small one.

Although from time to time reproductions of Mr. Lamorna Birch's pictures have appeared in

these pages, this is the first occasion upon which an article has been devoted to his work; and it comes now appropriately following close upon his election to full membership of the Royal Society of Painters in Water Colours. In 1912 he became an associate, and his promotion in November last was well deserved. Born at Egremont, Cheshire, in 1869, Mr. Birch, while at first following an uncongenial career, used to spend all his spare time in sketching out-of-doors, and in fishing, for which he confesses he would sell his soul! And as we look at his work in general, and at certain of the reproductions here given of his pictures, can we not recognise, in the skill with which he gives the impression of running water, that knowledge which no one but a fisherman could have so fully, of all the impetuosity of a rippling stream and all the hidden and unsuspected strength of the swiftly and silently gliding river up which the angler wades waist-high with rod and line in search of his quarry? Save for a few months spent in Paris in 1906 (the



"THE RIVER COURSE, NEAR MONTREUIL"

OIL-PAINTING BY S. J. LAMORNA BIRCH, R.W.S.



"THE VIEW." FROM THE OIL PAINTING  
BY S. J. LAMORNA BIRCH, R.W.S.



## Water-Colours and Paintings by S. J. Lamorna Birch

greater part of this time being devoted to sketching up and down the Seine), Mr. Birch had no regular artistic training, and has won all his knowledge and developed his interesting and personal art by his own close observation and study of nature. At the time of his visit to Paris, when he had a picture accepted and hung at the New Salon, Champ de Mars, the artist was greatly interested in the work of Claude Monet and his group; the effect of such admiration may be traced in a work now reproduced in which is evinced something of that fondness for broken colour, and juxtaposition of bright contrasting pigment that gives such a sparkle and luminosity, such vibration and atmosphere to the work of Monet and certain others of the great Impressionists. The work in question is *The River Course, near Montreuil*, seen at the International Society's exhibition a year ago, a painting of greater brilliance than one is accustomed to find in Mr. Birch's pictures; and yet the artist achieves a most harmonious result, despite the bravura of brushwork in this richly colouristic canvas.

As one who has been his own master in his art, Mr. Birch is pledged to no formula and to no particular creed. One sees in his work the evidence of a sincerity which makes him return again and

again to nature, not as slavish imitator, but in order by patient study to acquire, sub-consciously it may be, that intimate knowledge which, without unduly betraying its presence, is the scaffolding upon which an artist builds his interpretations of nature. One of the great attractions of Mr. Birch's art as one sees it year by year at the Academy, the Old Water-Colour Society's shows, the International Society and elsewhere, is its steady and constant development, and the feeling it gives one of being very much alive. Here, however, is not mere tentative searching after something but dimly comprehended by the artist, but rather a sense of problems tackled and solved, and of an ever alert and watchful student of nature constantly alive to all phases of her beauty.

I have spoken of the skill with which the artist renders moving water—no doubt as a keen fisherman he is a very captious critic of his own work—and such a picture as the oil painting referred to, *The River Course, near Montreuil*, and to a still greater degree *The River Lune from the Aqueduct, Lancaster*, show this to a quite wonderful extent. This beautiful harmony of blues and greens forms a picture of varied and yet restrained colour; the composition is not only interesting and attractive



"MY HOUSE—LAMORNA"

WATER-COLOUR BY S. J. LAMORNA BIRCH, R.W.S.



“WATERFALL ON THE RIVER KENT, NEAR KENDAL”

WATER-COLOUR BY S. J. LAMORNA BIRCH, R.W.S.



LANDSCAPE STUDY

WATER-COLOUR BY S. J. LAMORNA BIRCH, R.W.S.

## Water-Colours and Paintings by S. J. Lamorna Birch

in its main scheme, but conveys, in its adroitly managed accents of light and dark, a feeling of distance and atmosphere and of detailed vision which nevertheless in no way conflicts with the main theme, the broad expanse of moving water.

Less attractive to me is the *Waterfall on the River Kent, near Kendal*, in which Mr. Birch employs all the resources of the water-colour medium, pure colour, body colour, and the knife with which the high lights have been boldly scraped out. Yet, despite its undoubted cleverness, this sketch has far less appeal than other and more deliberately composed works. But, as we look at it, do we not seem actually to hear the splashing of the water as it rushes between the rocks, and is it not perhaps unreasonable to ask for more than this—in itself no mean achievement?

That Mr. Birch delights in form no less than in atmospheric effect and colour, is shown by the very simply treated *Tregiffian Cliffs*. Here with sensitive and sympathetic lines, he has touched in upon a greyish paper the various planes of the rocks, and with direct and simple washes of *gouache*, has given atmospheric colour to the jagged cliffs round which the sea laps with a fringe of foam. Another coast study admirable in its appreciation of form is *St.*

*Loy Bay, near Land's End*. Here the economy of means—the pencil sketch is merely washed in and tinted with slight colour—is surprising when we consider the fine sense of perspective and space conveyed.

In the *Landscape Study* reproduced on page 174 Mr. Birch is seen in a more romantic vein, and much has been subordinated to the purely decorative arrangement. Here he uses an ink line to give stability and precision to a delicate harmony of greys.

*The Crook of Lune, near Lancaster*, is one of a delightful series of sketches which the artist has executed in this neighbourhood, but it is hardly necessary to say that a black-and-white reproduction can only give the palest reflection of this charming impression, in tones of blue and gold, of the river which Mr. Birch has painted in varied aspects but never with more beauty than in this glowing water-colour.

Many are the pictures for which the Cornish village of his adoption has afforded him most happy inspiration, and I remember particularly two sunny sketches of Lamorna Quay, with the water dancing and sparkling round the stone jetty; and in *My House—Lamorna*, we have a drawing which



"TREGIFFIAN CLIFFS, NEAR LAND'S END"

BY S. J. LAMORNA BIRCH, R.W.S.

## Water-Colours and Paintings by S. J. Lamorna Birch

is flooded with sunlight and has an almost Italian brilliancy of colour, reminding us that the phase "Cornish Riviera," familiar on the railway placards, is no mere advertising clap-trap. Especially is this drawing noteworthy for the atmospheric effect obtained by the use of blues giving a kind of haze to the shadows, contrasting with the rich greens under the illumination of the intense sunlight; an impression of heat lies over the whole scene, and a little acidity is given characteristically to the sweetness of the harmonies of blue and green by the introduction of notes of red.

Of the two works reproduced in colour, the oil-painting, *The View*, with its fine sky and the clear pale sunlight streaming down between the banks of cloud over the expanse of rolling landscape, is an admirable composition, full of light and air, and painted with a great feeling of style allied to the utmost modernity of treatment. This is a characteristic in Mr. Birch's work to which one responds with great pleasure—this alliance of a sense of style, of a manner that makes us think of him as one whose aesthetic sensibilities are attuned to a veneration for all that Constable revealed in landscape, with a quality of paint and technical methods which are entirely modern. Another work

similar to this oil-painting, is the large and important water-colour, *A Cornish Landscape*, which the artist has deposited as his diploma work for the Royal Society of Painters in Water-colours. This, perhaps one of the best things Mr. Birch has done, contains some delightful passages of colour, and the far-stretching and expansive landscape is depicted with a sympathy and a sincerity revealing gradually a charm at first unsuspected in the picture.

His *Scotch Landscape*, a beautiful impression somewhat Turneresque in vision and in colour, is painted in *gouache* in a manner a little reminiscent of Brabazon. This belongs to a range of works in which we find the artist giving freer rein to his moods, and as this aspect of his work—and it is a very attractive one—is more often revealed when he treats subjects which are, so to speak, off his regular beat, it would be interesting if some day Mr. Birch would show us his impressions of a foreign land. Not that we are tired of Cornwall—far from it! but there is an *abandon* about these works—which appear to have been done in a somewhat insouciant holiday mood—that whets our appetite for more.

*Lancaster Castle from the Aqueduct* I refer to last, for in point of actual size as for other reasons



"THE RIVER LUNE FROM THE AQUEDUCT, LANCASTER

WATER-COLOUR BY S. J. LAMORNA BIRCH, R.W.S.



“LANCASTER CASTLE FROM THE AQUEDUCT”  
WATER-COLOUR BY S. J. LAMORNA BIRCH, R.W.S.

(In the Collection of Frank  
Story, Esq., Lancaster)

## *Water-Colours and Paintings by S. J. Lamorna Birch*

it is one of the most important works Mr. Birch has yet given us. Painted in a range of colours peculiarly his own, it has that reticence of palette and a little dryness which one finds so characteristic in his art. The theme is handled with dignity, and the artist has dexterously preserved the unity of the composition in a manner that is quite remarkable when we consider the great variety in the perspective and the character of the different parts of the scene, in the painting, of which the cohesion and harmony of the whole might easily have been lost. Here is detail revelled in and given most naturally and realistically, but yet subordinated all the while to the orchestration of the picture as a whole. In many ways one feels that here Mr. Birch is himself and at his best; and the subject that by reason of its bigness and size might have lent itself admirably to oil-painting is rendered with all respect for the medium in which the artist works with such assurance, and with a quality of transparency and delicacy of atmosphere such as water-colour can give *par excellence*.

Appreciation of Mr. Birch's art has been wide, as is to some extent seen from the fact that he is represented in the Manchester City Art Gallery, the Walker Art Gallery, Liverpool, in the art galleries of Preston, Lancaster, Plymouth, Brighton, and Rochdale, in the Municipal Gallery at Wellington, New Zealand, the National Gallery of Canada, Ottawa, and the Ann Brown Memorial Gallery at Providence, Rhode Island, U.S.A.

The reproductions of his works which this article accompanies will serve to show that Mr. Birch's contributions to contemporary landscape art are, indeed, worthy of attention and study; and they form an evidence, much more conclusive than any words can be, that this artist has undoubtedly earned an honourable place as one who, working quietly and earnestly, unmoved by the alarms and excursions of the mere sensationalists in art but neither falling into the rut of those whose inspiration has become petrified and stale by deadly but perchance popular repetition, is playing his part in worthily maintaining the fine traditions of our art of landscape.

ARTHUR REDDIE.



"THE CROOK OF LUNE, NEAR LANCASTER"

"A SCOTCH LANDSCAPE," FROM A WATER-COLOUR  
PAINTING BY S. J. LAMORNA BIRCH, R.W.S.





## *The Royal Society of Painter-Etchers*

### THE ROYAL SOCIETY OF PAINTER-ETCHERS AND ENGRAVERS.

THE recent exhibition of this Society, held as usual in the galleries of the Royal Society of Painters in Water Colours, afforded convincing and gratifying proof that the troublous conditions through which we are passing have not reacted unfavourably upon the work that is being done by our etchers and engravers. On the contrary there is ample justification for asserting that taking the exhibition as a whole the work shown reached a higher level than that attained at any of the Society's exhibitions during recent years. There was no lack of diversity either in subject or treatment, in the two hundred and fifteen plates exhibited. Though the bulk of the exhibits consisted of pure etchings, there was a considerable leaven of other methods practised by the members and associates, such as dry-point, soft-ground etching, aquatint and mezzotint.

Notable features among the exhibited prints were *Savalecliffe Gap*, the sole contribution of the Presi-

dent, Sir Frank Short ; a series of Indian subjects by Mr. E. S. Lumsden ; Mr. Niels M. Lund's *Corfe Castle* ; Mr. Oliver Hall's *Weymouth* and other plates ; Mon. Béjot's five plates, notably *Les Chaumières* and *Le Quai de l'Horloge, Paris* ; Mr. Percival Gaskell's *Gasterthal*, a mezzotint, *The Heron's Pool*, aquatint, and *Riva degli Schiavoni*, etching ; Mr. J. R. K. Duff's pastoral themes : the Hon. Walter James's *An April Day*, and *Egglestone Bridge, Teesdale* ; Mr. Wilfrec Ball's *Sulgrave Manor* ; Mr. William Monk's *Warwick Castle* : Mr. Fred Richards's *Antique Shop, Venice*, and his mezzotint *Dutch Gossips* ; Mr. D. I. Smart's mezzotint *The Last Gleam* ; Mr. Sydney Lee's *Fishermen's Houses* and *The Church Tower*, the latter an admirable study of masonry ; Miss Winifred Austin's *A Little Jap* ; Mr. Hamilton Mackenzie's *A Gateway, Rome* ; Mr. Lee Hankey's *Luxembourg* and *The Shepherdess*. The prints of Sir Charles Holroyd, Mr. William Dawson, Mr. S. Tushingham, Mr. Martin Hardie, Mr. Percy Robertson, Mr. Percy Lancaster, Mr. C. H. Baskett, Mr. E. W. Charlton also added materially to the interest of the exhibition.



"THE ANTIQUE SHOP, VENICE"

BY FRED RICHARDS, A.R.E.



"CORFE CASTLE." BY  
NIELS M. LUND, A.R.E.



"AN APRIL DAY." BY THE  
HON. WALTER J. JAMES, R.E.



"RIVA DEGLI SCHIAVONI, VENICE"  
BY PERCIVAL GASKELL, R.E.



(By courtesy of Messrs. Dowdeswell  
and Dowdeswells Ltd.)

"MOSQUE AND TEMPLE." BY  
ERNEST S. LUMSDEN, A.R.E.



"A GATEWAY, ROME." BY J.  
HAMILTON MACKENZIE, A.R.E.



'A LITTLE JAP.' BY  
WINIFRED AUSTEN, A.R.E.



"WARWICK CASTLE." BY  
WILLIAM MONK, R.E.

## Drawings by Anna Airy

### ANNA AIRY'S DRAWINGS OF FRUIT, FLOWERS, AND FOLIAGE.

IN his first volume of *Modern Painters*, in the section "Of truth of vegetation," Ruskin writes: "Break off an elm bough . . . in full leaf, and lay it on the table before you, and try to draw it, leaf for leaf. It is ten to one if in the whole bough (provided you do not twist it about as you work) you find one form of a leaf exactly like another; perhaps you will not even have *one* complete. Every leaf will be oblique, or foreshortened, or curled, or crossed by another, or shaded by another, or have something or other the matter with it; and though the whole bough will look graceful and symmetrical, you will scarcely be able to tell how or why it does so, since there is not one line of it like another." Ruskin created for the modern artist a conscience in these things. He likened the boughs in the landscapes of an earlier period to India rubber and the branches to ornamental elephants' tusks with feathers tied to the end of them. At the time he was writing there was little painting animated with the same love of natural forms that inspired his own writing. The human grandeur of the classic landscape had given place to formal painting, which failed to suggest the haunting sense of human association in which the classical school succeeded, or that passion for Nature herself which has since supplanted this feeling.

One feels sure that the sympathetically executed sprays of Miss Airy would have fascinated the great critic. Miss Airy has told the present writer that in drawing, as she does, her sprays while they grow on the tree, the modes of ramification of the upper branches are so varied, inventive, and graceful, that the least alteration of them, even the measure of a hair's-breadth, spoils them; and though it is sometimes possible to get rid of a troublesome bough, accidentally awkward, or in some minor respects to assist the arrangement, yet so far as the real branches are copied, the hand libels their lovely curvatures even in its best attempts to follow them. There is a peculiar stiffness and spring about the curves of the wood which especially defies recollection or invention. The artist will bear us out that we have accurately reported her here, and yet from the words "the modes of ramification" to "attempts to follow them" we are quoting Ruskin without the alteration of a syllable, and in the succeeding paragraph with only the omission of one or two irrelevant words.

We have then in these drawings the expression of passionate sympathy with the refinements of leaf and stem-forms. We have here the realism that alone can satisfy an eager love of Nature for herself. What is novel is the careful art, almost Japanese in spirit, with which naturalism is controlled and exploited on behalf of decoration.

In all Miss Airy's pieces the background wash is a pure convention. In only one instance do we remember an attempt on her part even to express formally the relation of detail to the accidentally provided background, in nature, which might be masses of leafage, a floor of grass, or the blue of a June sky. Personally we should like to see an



"FLOWER O' THE BROOM."

BY ANNA AIRY



“THE SPLIT QUINCE”

BY ANNA AIRY

attempt to preserve this relationship, though such perfection as Miss Airy's studies would then attain might invite the anger of the envious gods and draw down upon them some pitiless process of destruction. The artist herself has in any case her own views on the matter, with which many with qualifications as critics will agree. She would in every picture throw her drawing into relief against the most carefully contrasted light background, her intention being to concentrate our attention on a set of truths selected from others, and the negative background is her only means of isolating those particular truths, and the beauty that is peculiar to them.

One has to know something of the mediums this

190

artist employs to appreciate to the full the measure of her success in a method of work that is her own. Few, indeed, are the artists, as is patent to visitors to exhibitions and students of contemporary illustration, who can employ undiluted black ink lines over colour while keeping the colour pleasantly glowing through them.

An artist has not such a conscience for truth to nature as Miss Airy's for nothing; not a line is drawn by her except in the presence of nature. The pen-work is done out of doors direct from the “model” branch as it grows on the tree, and the colouring is done in the same circumstances. A whole summer, with hours from six until sunset, has been spent in an orchard by the artist.



"MAY-FLOWER," FROM A WATER-COLOUR  
DRAWING BY ANNA AIRY, R.E., R.O.I.





"HEDGE-STRANGLER." WATER-COLOUR  
DRAWING BY ANNA AIRY



"THE WRONG LABEL"

BY ANNA AIRY

It is very seldom that people who possess an intimate knowledge of trees, plants, and flowers, and have also a love of art, can look with pleasure upon pictures of just those features of nature with which they are best acquainted, and which they would desire to see represented before anything else. They may search far for anything resembling Miss Airy's work in its reverence for life. She brings to the subject abilities which in other branches of art have already given her name much distinction. The series of exquisite nature studies with which we are concerned in this paper formed part of an exhibition of the artist's paintings, drawings, and etchings held at the Fine Art Society's Gallery in Bond Street last month, and the powerful "associations" of field and orchard which attach to her favourite theme did not fail to sound a consolatory note in an overshadowed season.

Miss Airy was a scholarship student of the Slade School, where she distinguished herself as the holder of all the first prizes, and for three years of the coveted Melville Nettleship prize. She is a member of the Pastel Society, a Fellow of the Royal Society of Painter-Etchers, Member of the Royal Institute of Painters in Oils, and of the Royal Society of Portrait Painters. Her etchings have been purchased in 1908 and 1914 for the Walker Art Gallery, Liverpool. The Royal Academy, the International Society, and the New English Art Club walls have all placed her work "on the line." This professional testimony to the brilliance of her execution in various fields gives an especial interest to the concentration of her powers on the laborious but sensitive interpretation of foliage, fruits, and blossoms of which we have written.

T. W.



"WAR-TIME." FROM A WATER-COLOUR  
DRAWING BY ANNA AIRY, R.E., R.O.I.



## Studio-Talk

### STUDIO-TALK.

(From Our Own Correspondents.)

**L**ONDON.—By reason of its high quality and interesting variety the collection of Mr. Edmund Davis has long been acclaimed by those who knew it, and a selection of the more important pictures and sculptures recently shown at the French Gallery, Pall Mall, provided one of the most notable exhibitions held in London for some time. That Mr. Davis is a collector of unusually sound judgment and broad sympathy will be manifest from the series of articles on his collection now appearing in these pages. But fully to appreciate the high standard of quality which alone satisfies him it is necessary to see the splendid series of works hung together under such favourable conditions as they were in Pall Mall. Here, in addition to the works by Rembrandt, Reynolds, Gainsborough, Whistler, Alfred Stevens, and Daumier reproduced in our last issue, were to be seen the superb *Queen Henrietta Maria* by Van Dyck (formerly in Lord Lansdowne's collection); a fine male portrait by Velasquez; two impressive examples of the art of Watts—*The Creation of Eve* and *Denunciation*—and a study of the nude from the same brush; together with other works by Alfred Stevens, Charles Ricketts, Charles Shannon, C. W. Furse, Orpen, and Conder, and, amongst the sculpture, eleven of Rodin's masterly creations. In the remaining articles on the collection we hope to include reproductions of many of these important works. The proceeds of the exhibition were devoted to the Queen's "Work for Women" Fund.

---

The Eighth Exhibition of the Society of Twelve at Messrs. Colnaghi and Obach's Galleries in March was very welcome as evidence of the continued existence of this society for the encouragement of drawing. Four of the eighteen members who now constitute the society did not exhibit—Mr. Henry Lamb, Mr. William Nicholson, Mr. Ricketts, and Mr. Charles Shannon. The drawings of Mr. Muirhead Bone as here exhibited showed a departure which many will regret on account of a certain theatrical tendency and the absence of the exquisite touch which has hitherto distinguished all his drawings. A retrospective collection of drawings by Mr. Rothenstein was a feature of the exhibition. The earlier drawings were the more interesting, perhaps, in style, but both early and late groups revealed the artist at his best, as

one with that interest in the human mind, as revealed in physical expression, which is a quality to be considered separately, but is indispensable to the convincing portrait-painter. Mr. John was represented by works in which he allowed himself the greatest freedom of execution. Mr. William Strang's silver-points and etchings did not depart in any way from work with which he has lately familiarised us. Messrs. Clausen, Orpen, Sturge Moore, Ian Strang, Francis Dodd, D. Y. Cameron, and Gordon Craig were also represented.



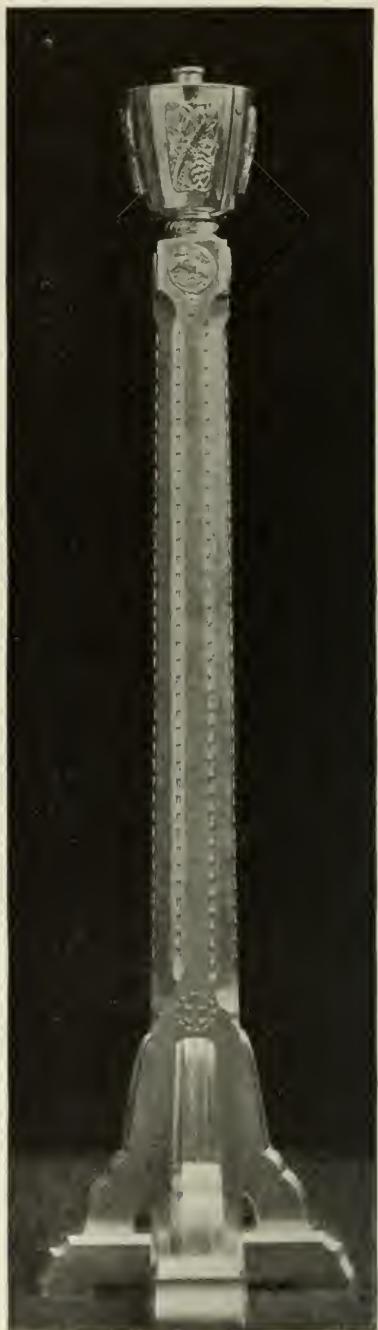
NECKLACE IN GOLD AND PRECIOUS STONES (SUBJECT: THE GOLDEN FLEECE). DESIGNED BY EDWARD SPENCER, EXECUTED BY WILLIAM GLENNIE AND CHARLES MONEY OF THE ARTIFICERS' GUILD



ELECTRIC SANCTUARY LAMP MADE FROM A LARGE OSTRICH EGG MOUNTED IN COPPER GILT WITH PLIQUE À JOUR ENAMELS, RED CORAL, CRYSTAL AND BLUE JASPER. DESIGNED BY EDWARD SPENCER FOR THE GORDON CHAPEL, KHARTOUM CATHEDRAL, AND EXECUTED BY CHARLES MONEY OF THE ARTIFICERS' GUILD

The illustrations we give on this and the previous page are of some recent work executed by the Artificers' Guild from the designs of Mr. Edward Spencer, under whose leadership this association of artist-craftsmen has attained a premier position among organisations of this kind. The Golden Fleece Necklace is a very elaborate piece of work, and as in a black-and-white illustration the details cannot be represented in their proper relation, the designer's description will help to that end. The ship *Argos* forms the pendant, and it is set upon a sea of blue opal with rocks of rough-cut sapphire on either hand, while underneath is sea-weed foliage in gold set with whole pearls about sea panels of opal. Over the ship is a rainbow or sky of blue-purple enamel set with seven golden stars and over this again hangs the Golden Fleece, framing a fine star of sapphire. The chain is of opals and pearls alternating with fine gold panels and bosses, and there are two subsidiary pendants showing dragons (designed by Mr. John Bonner) guarding the Apples of the Hesperides, represented by opals, sapphires and pearls on a tree of gold.

We reproduce a poster designed by Mr. Brangwyn for the Soldiers' and Sailors' Tobacco Fund, which claims attention not only because of its intrinsic merits as a poster, but also because the fund on behalf of which it makes such an eloquent appeal is one which deserves support in view of the



GOSPEL LIGHT IN GILT METAL AND OAK. DESIGNED BY EDWARD SPENCER, EXECUTED BY CHARLES MARTEL, ERIC ROSS, AND FRANK JOBE OF THE ARTIFICERS' GUILD



"Ypres Tower." POSTER DESIGNED  
BY FRANK BRANGWYN, A.R.A., FOR  
THE SOLDIERS' AND SAILORS'  
TOBACCO FUND

almost inconceivable hardships endured by our soldiers and sailors in the life and death struggle now going on. The offices of the fund are at Central House, Kingsway.

We regret to record the death of Mr. Ernest Brown, one of the proprietors of the Leicester Galleries, who died on February 18. These galleries were opened by Messrs. Phillips in 1902, and Mr. Brown, who had for some years been associated with the Fine Art Society, joined them the following year. Mr. Brown was quick to recognise undiscovered talent, and he made many friends among artists by his sincere interest in their aims. His acumen as a judge of etching is commemorated by a reference to him in Whistler's "Gentle Art."

Two societies of women artists have been holding exhibitions during the past few weeks, the Women's International Art Club at the Grafton Galleries and the Society of Women Artists in the Suffolk Street Galleries. A prominent feature of the former was an exceptionally fine collection of English and foreign lace, including some dainty

examples of Flemish lace brought over to this country by M. Paul Lambotte. The pictures were numerous, and many of our leading women artists were represented, as well as a few of Belgian nationality who are now domiciled in England. The other exhibition also contained a large number of pictures, all so much on a level that it would be difficult to single out more than a few as being above the average. On a screen in one of the rooms were shown some drawings of a deceased member of both these societies, Miss Jessie Hall, whose career was brought to an untimely end by a cycle accident a few weeks ago. This talented artist specialised in animal painting, which she studied under Mr. Calderon, and her drawings of horses in particular gained for her work many admirers, both in this country and far off in Australia and New Zealand also.

**G** LASGOW.—Though there may, in some cases, be merit in leisurely production, to linger over a portrait often robs it of interest. Miss Helen Paxton Brown, trained at the Glasgow School



"A SUFFOLK LANDSCAPE"



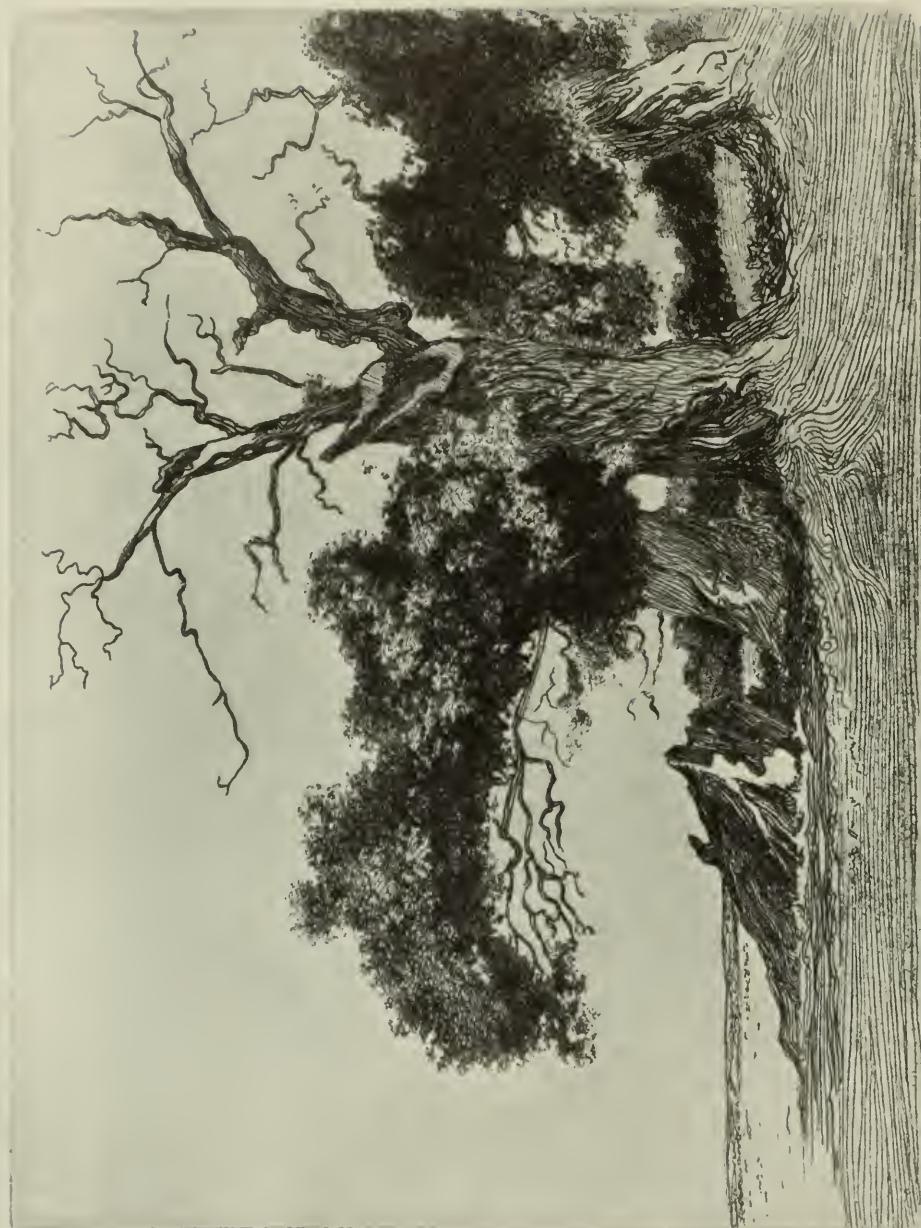
PORTRAIT OF MRS. ARTHUR.  
FROM A WATER-COLOUR DRAWING  
BY HELEN PAXTON BROWN.



“THE BRAES O’ BALQUHIDDER”  
BY TOM HUNT, R.S.W.

(Acquired by the Glasgow  
Corporation.)





"CADZOW FOREST." FROM AN ORIGINAL  
ETCHING BY ALEC MCNEIL

## Studio-Talk

of Art, is one of the most rapid delineators ; she literally dashes off her clever portrait sketches, seldom detaining her sitters for a longer period than an hour and a half : a few deft studio touches to drapery or setting serve to complete the picture. Miss Brown's regular medium is water-colour, and she invariably draws on vellum. She is also expert at needlecraft, and examples of her stitchery have appeared in these pages.

A controversy which broke out some time ago in connection with the proposed extension of Glasgow's water-supply, has called public attention to the delightful charms of "the Braes o' Balquhidder," and invested a picture of the district, painted by Tom Hunt, R.S.W., and recently purchased by the Corporation for their permanent collection, with special interest. It represents the far famed Braes, the country of Rob Roy, in November mood, when the rich autumn tints are being dissipated by early winter snows. Tom Hunt is intimately acquainted with Highland sketching-grounds, and renders them with unsurpassed fidelity.

J. T.

On the occasions of his visits to the Glasgow School of Art to criticise the work of the etching class, Mr. D. Y. Cameron does not bestow praise wholesale ; with greater kindness, the weak points are exposed, and, in terms of playful sarcasm the student is congratulated on the accuracy of the drawing of a "Zeppelin" where clouds should be, or, perhaps, of portraits in the trees ! When praise does come it is therefore to be highly valued, and Mr. Alec McNeil has had the good fortune to win the master's appreciation on more than one occasion. Mr. McNeil made his first appearance as a professional etcher at the penultimate exhibition of the Royal Glasgow Institute, and the discriminating collector was not slow in recognising that here was an artist whose work is distinguished by a strong decorative sense, and much originality of character. He has completed more than a dozen plates, and several of them reveal a strong predilection for trees and foliage, which he usually studies carefully on the spot before designing an original composition on the plate.

A. H. S.



"ST. THOMAS HARBOUR WEST INDIES"

(*National Gallery of Canada, — See Ottawa Studio-Talk*)

BY FRANKLIN BROWNELL, R.C.A.

OTTAWA.—In your issue of July 1914, I gave an account of some of the more important purchases made by the Trustees of the National Gallery of Canada, in the short interval since the administration of the Gallery entered on its new phase. During the past year a number of fine works of art have been secured by the Trustees which are well worthy of notice, both as being fine examples of the masters' art in themselves, and as exemplifying some important period in the progress of art.

The first that might be mentioned is J. F. Millet's *Oedipus taken from the Tree*, a picture so well known as scarcely to need description. It is illustrated in Sensier's Life of Millet and has been reproduced and written about times without number, although it is not a painting that shows to advantage in a black-and-white reproduction. It was painted

in 1847, the year before *The Winnower* and Millet's departure for Barbizon, and it clearly marks the transition of his art from the classic to the peasant life which was afterwards to immortalise his name. It is interesting to remember, that beneath the picture on the same canvas is the artist's *Temptation of St. Jerome*, which was sent to the Salon and rejected, the canvas being used again. The conjunction of the classic theme with the obvious peasant types and setting is remarkable.

The portrait of *A Governor of Cadiz* by Goya is another acquisition which is valuable both in itself and as an example of one of the great periods of Spanish painting. The portrait shows the artist's remarkable insight into character, and the colour-scheme of a golden brown suit trimmed with black fur against the strong blue of the Spanish sky, gives the picture great distinction and force.



"WINTER MORNING"

(National Gallery of Canada, Ottawa)



“LAVEUSES PRÈS DE CHAMPAIGNE”  
BY ALFRED SISLEY

(National Gallery of  
Canada, Ottawa)



"A GOVERNOR OF CADIZ"  
BY FRANCISCO GOYA

*(National Gallery of  
Canada, Ottawa)*

## Studio-Talk

The picture is from Goya's middle period and his later technical bravura is not in evidence, but the painting is superlative in its quiet sincerity and admirably conceived colour quality.

*Waterloo Bridge: the Sun in a Fog*, by Monet, may well come next. Unfortunately it defies successful reproduction, but as one sits and studies it, it is a revelation of atmospheric painting. The bridge which at first glance is hardly visible takes form, and in the eddying fog one begins to make out the traffic crossing the bridge and the boats passing in the river below, where the fiery reflection of the red orbéd sun gleams heavily. The picture is a marvellous impression of an effect so elusive that it is difficult to believe until one has seen it, that anything but words could depict it. A landscape by Alfred Sisley, *Lavauves près de Champagne*, is another example of the same movement, and is an admirable impression of summer sunshine on river and distant village.

The animal bronzes of Antoine Barye have a power and suggestiveness hardly ever equalled except perhaps by those of J. M. Swan, R.A. A selection of nine has recently been made by the Trustees, and the beginning of a very representative exhibition of the master's work secured. Other purchases include an exquisitely spontaneous study by Corot, of a *Street at Antwerp*; a flower piece by Fantin-Latour; a small Monticelli, *Don Quixote and Sancho Panza*; a portrait of *The Countess of Guildford* by Allan Ramsay, and a landscape, *Through the Corn*, by W. McTaggart.

Canadian art is undergoing a great change, a renaissance almost. The earlier Canadian painters, trained entirely in Europe, where they worked for many years, and encouraged, when they were encouraged at all, by Canadians to paint European pictures, or at best to paint Canada according to European tradition, are passing. A younger generation is coming to the fore, trained partly in



"RED MAPLE"

(National Gallery of Canada, Ottawa)

BY A. Y. JACKSON



"L'ENCORE." BY  
ARTHUR CRISP

(National Gallery of  
Canada, Ottawa)

## Studio-Talk

Canada, believing in and understanding Canada, and at least to some extent encouraged by Canadians. They are painting their own country and realising its wonders and its individuality with an outburst of colour and strength which bids fair to carry all before it. The recent annual exhibition of the Royal Canadian Academy illustrated this movement more forcibly than ever before, and the hopeful are convinced that they are looking into the dawn of an art era in Canada which will realise some of the true glory of the country and do much to help the people to an appreciation of better things than the exploitation of land values and speculative money-making.

Canada has at least two seasons incomparable the world over, her autumn and her winter, and it is the fiery glory of the one and the white grandeur of the other, which are inspiring her painters to sincerity of purpose and simplicity of method. It may seem almost unbelievable to people in England

that, within an hour or two's railway journey from Ottawa and almost within sight of it, lies a thinly inhabited land where the lakes teem with fish and the woods with wild animals, where in the autumn the scarlet maples blaze among the dark pines, and in the winter wolves tear down the deer. This is the land the painters are seeking, and it must inspire great thoughts and great work.

Some recent purchases from this group of painters include *The Red Maple*, by A. Y. Jackson, a blood red maple tree silhouetted against the blue and brown of a rushing stream; *Winter Morning* by Lawren Harris, a study of primrose light behind a purple pine wood; *Fall Ploughing* by H. S. Palmer; *The Shining River* by J. E. H. Macdonald; *Evening Lights* by Albert Robinson, a snow study of exquisite tone and simplicity. Franklin Brownell and J. W. Beatty, the one in the West Indies and the other in the Canadian woods, contribute notable examples to this colour movement, which



"EVENING LIGHTS"

(National Gallery of Canada, Ottawa)

BY ALBERT H. ROBINSON

## Studio-Talk

is breaking all the bonds of conventional picture painting. Mention must also be made of the *Portrait of the Artist* by E. Wyly Grier, probably Canada's best-known portrait-painter. The picture, which was commissioned by the Trustees of the National Gallery in recognition of the artist's consistent work of many years in Toronto, is finely drawn and modelled, and is an entirely virile and satisfying conception of the painter at work in his studio.

---

Recently H. R. H. Princess Patricia of Connaught has presented the National Gallery of Canada with two of her pictures, one a still-life, *Hyacinths and Porcelain*, and the other a path through the trees entitled *A Woodland Glade*. Both are remarkable for the force and directness of their handling, good in colour and entirely in harmony with the modern disregard of unessentials and breadth of vision.

---

At the Canadian National Exhibition, in Toronto, was exhibited a picture, *L'Encore*, by Arthur Crisp, a young Canadian painter now living in New York, which strikes a new note in Canadian painting and achieved a most deserved success, finally finding a home in the National Gallery at Ottawa. It is a vivid, spontaneous, and altogether successful painting of a most difficult theme, the last movement of the ballet before a theatre curtain.

ERIC BROWN.

**M**OSCOW.—The proceeds of the recent annual exhibition of the Union of Russian Artists or "Soyouz," as the society is commonly called, have been devoted to the funds in aid of the wounded soldiers, and from that point of view the exhibition has been a great success. From the artistic standpoint, however, it cannot be said to count among the most successful of the dozen or so exhibitions which this group has held since its foundation. In point of technical accomplishment the work shown was up to the usual level, but the exhibits as a whole aroused no great interest, for in the work of most of the artists represented one could not fail to discern a certain stagnation which manifested itself in the repetition of well worn motives. The poor impression which the display as a whole made is in part to be explained by the absence of contributions from some members of the Union whose work always arouses interest, such as Ryloff, Konenkoff, and Stelletsky.

---

Notable contributions to the exhibition by artists

of the older generation were an admirable study by A. Arkhipoff of the sunny interior of a peasant homestead, with a group of merry young women arrayed in holiday attire; an excellent auto-portrait by L. Pasternak, and an interior of a country house by S. Vinogradoff, in which the reflections from a window of many hues gave an opportunity for a lively play of colour. S. Malyutin, who began last year a series of portraits of contemporary Russian painters, has added to it one of Konstantin Yuon, which is not only an excellent likeness, but is at the same time an expressive example of the artist's talent. Yuon himself, in addition to some winter landscapes and motives from Russian provincial cities handled with his customary power, exhibited two very interesting designs of a quasi-historical content having reference to the election of the first Russian monarch of the Romanoff dynasty—the Czar Michael Fedorovitch.

---

Among the group of younger artists represented on this occasion, N. Krymoff was particularly interesting with his landscape studies, revealing in



PORTRAIT OF THE PAINTER KONSTANTIN YUON  
BY SERGIUS MALYUTIN

*Studio-Talk*



"RECEPTION OF THE CZAR MICHAEL FEDOROVITCH ON THE WAY TO MOSCOW"

BY KONSTANTIN YUON



"THE EVE OF THE CORONATION OF CZAR MICHAEL FEDOROVITCH ROMANOFF AT THE KREMLIN, MOSCOW." BY  
KONSTANTIN YUON

*(Union of Russian Artists, Moscow)*



SELF-PORTRAIT

BY FEDOR ZAKHAROFF

a marked degree the individuality which characterises his work. Mlle. C. Goldinger also was successful with her portrait of the Moscow professor, M. Pyrin, and the work of A. Yasinsky and a few others made a good impression. Sculpture on this occasion was conspicuous by its absence, and the graphic arts were very sparsely represented.

All the art societies of Moscow, irrespective of their tendency or points of view, participated in an exhibition in aid of the funds being raised for sufferers by the war. This exhibition revealed few surprises, for as a matter of fact a large number of the works which figured in it had already been exhibited on various occasions during the past few years. Among the artists whose work attracted particular attention in this display I must mention Fedor Zakharoff, a young painter who not very long ago finished his training at the Moscow School of Art. In a moderate sized painting of a football match, he showed himself an impressionist of much talent, with a marked

ability in the rendering of movement and the play of sunlight, while his auto-portrait, painted almost in the style of a miniature, showed in this direction also the promise of mastery. It is my firm conviction that we may expect much good work from this talented painter. P. E.

**C**OPENHAGEN.—Aage Roose's etchings show him to be a singularly observant student of nature, with a preference for moods and *motifs* bringing with them, to the

present writer at least, a parting message from a Swedish winter, which has at last run its long course. Roose is not alone in singling out this distinctly picturesque phase as an acceptable subject for the brush or the needle, but he has acquitted himself exceedingly well of the task he set himself, in his own straightforward manner, which, however, lacks nothing in the way of susceptible conception and rendering. Roose is also an adept at wood



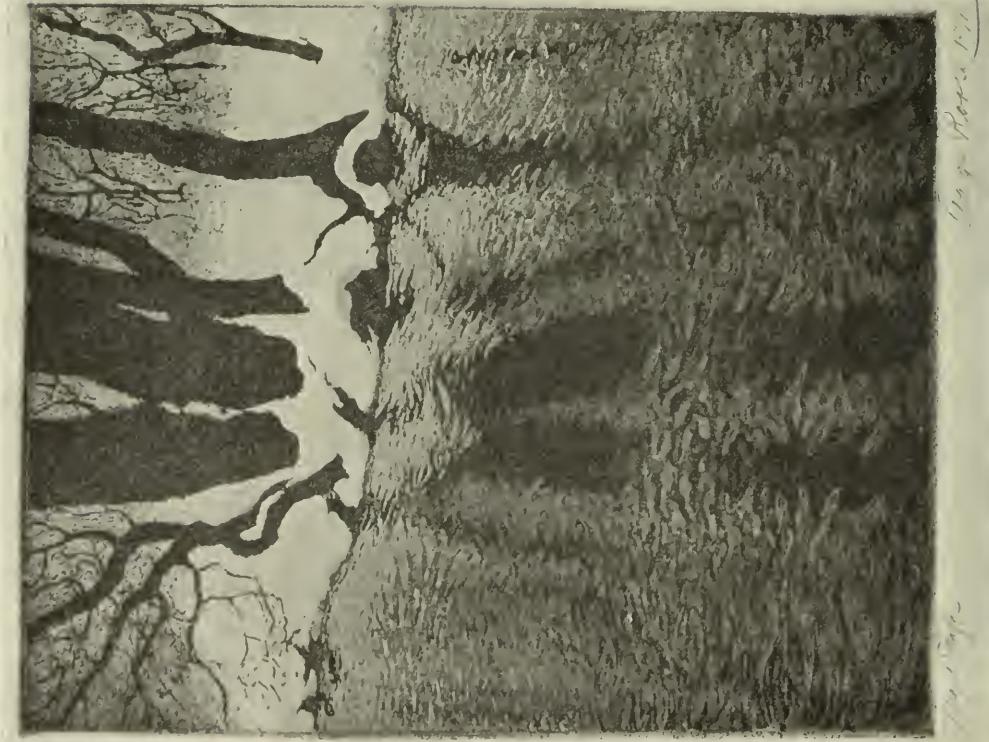
"IN A COUNTRY HOUSE: SPRING-TIME"

(*Union of Russian Artists, Moscow*)

BY SERGI VINOGRADOFF



"WINTER IN VÄRMLAND,  
SWEDEN." FROM AN  
ETCHING BY AAGE ROOSE



WINTER LANDSCAPE (ETCHING)

BY AAGE ROOSE



WINTER LANDSCAPE (ETCHING)

BY AAGE ROOSE

## Art School Notes

engraving, and the accompanying reproduction of one of his prints shows that in his handling of the implements appertaining to this technique, he is no novice.

G. B.

**P**ITTSBURGH.—At the close of the last Annual International Exhibition of pictures at the Carnegie Institute such of the works contributed by European artists as were not sold were in the usual course re-consigned to their respective places of origin. The exhibition closed on the last day of June, and thus it happened that a number of these pictures were in transit when war broke out. The French pictures had got as far as Havre, but owing to the congested state of the railway to Paris, it was impossible to forward them to their destinations at the time, and they were brought back to Pittsburgh where, with a number of Italian pictures which had not got beyond Hoboken, they will be kept in safety during the continuance of the war, or at all events until such time as they may be shipped to Europe without risk. Another consignment of pictures from the exhibition was on board a vessel seized by the British on its way to Hamburg and taken in prize

to Falmouth, but the release of the pictures was obtained from the Prize Court by representatives of the Institute, whither they have since found their way once more. The French artists who sent works to the exhibition which closed on June 30 last are Aman-Jean, J. E. Blanche, Henry Caro-Delvaille, Raymond Charmaison, Charles Collet, André Dauchez, Georges Dubois, Camille Dufour, Le Sidaner, Henri Martin, Maxime Maufra, Marthe Moisset, Claude Monet, Jules Pagès, and R. Prinet. There was also a considerable contribution by artists in Germany, Holland, Russia, and other European countries.

### ART SCHOOL NOTES.

**L**ONDON.—The general question of art school education in this country has given rise to a good deal of discussion from time to time during the past few years, and in view of the serious effect which the gigantic war now being waged is almost certain to have for a long time to come upon many forms of artistic production, we may anticipate that much more will be said on the subject in the near future. One of the complaints most frequently made against the



"CHARCOAL BURNING, VÄRMLAND"

FROM AN ORIGINAL WOOD ENGRAVING BY AAGE ROOSE



"THE JEWELLER'S WINDOW"  
FROM AN ORIGINAL LITHO-  
GRAPH BY WILMOT LUNT

(Central School of  
Arts and Crafts)



LION

MODELED BY T. W. PARFITT  
(Central School of Arts and Crafts)

schools is that they are largely responsible for swelling the ranks of an already overcrowded profession with a multitude of immature artists. In so far as it applies to the painters of pictures this complaint is not without justification, for there can hardly be any doubt that the number of pictures painted year after year is vastly in excess of the demand. This state of affairs is of course not peculiar to our own country. Year by year when the big exhibitions are held in Paris, the question invariably asked is: What becomes of the thousands of pictures hung upon the walls? So, too, in Germany, whose census returns show that the number of persons who follow painting as a profession has enormously increased since the beginning of the century, the result, according to Dr. Paul Drey, who recently published an elaborate study of the economic aspects of the profession, is that the overproduction of pictures has become terribly great ("erschreckend gross"). That this multiplication of artists with the consequent overproduction of pictures is due largely to the abundant facilities offered by innumerable art schools is hardly open to question, but it is difficult to suggest a remedy. It is well to bear in mind that even if the schools are productive of comparatively few artists of undoubted talent, they must be credited with exercising a considerable influence —though an influence which does not

admit of precise calculation—on the general artistic culture of the nation, and this itself goes far towards justifying their existence.

The majority of our own art schools—those more especially which are under public control—were not established for the purpose of training picture painters, but for the express or implied purpose of bringing the influence of art to bear on the national industries and manufactures. This aspect

of the question is of especial importance at the present time, and already it has given rise to discussion in various quarters. It was touched upon quite recently in a lecture on "The Decorative Textile Industries and the Designers' Relation



GROUP IN BRONZED PLASTER

MODELED BY A. BUTTNER  
(Central School of Arts and Crafts)



"THE JEWELLER'S WINDOW"  
FROM AN ORIGINAL LITHO-  
GRAPH BY WILMOT LUNT

(Central School of  
Arts and Crafts)



LION

MODELED BY T. W. PARFITT  
(Central School of Arts and Crafts)

schools is that they are largely responsible for swelling the ranks of an already overcrowded profession with a multitude of immature artists. In so far as it applies to the painters of pictures this complaint is not without justification, for there can hardly be any doubt that the number of pictures painted year after year is vastly in excess of the demand. This state of affairs is of course not peculiar to our own country. Year by year when the big exhibitions are held in Paris, the question invariably asked is: What becomes of the thousands of pictures hung upon the walls? So, too, in Germany, whose census returns show that the number of persons who follow painting as a profession has enormously increased since the beginning of the century, the result, according to Dr. Paul Drey, who recently published an elaborate study of the economic aspects of the profession, is that the overproduction of pictures has become terribly great ("erschreckend gross"). That this multiplication of artists with the consequent overproduction of pictures is due largely to the abundant facilities offered by innumerable art schools is hardly open to question, but it is difficult to suggest a remedy. It is well to bear in mind that even if the schools are productive of comparatively few artists of undoubted talent, they must be credited with exercising a considerable influence—though an influence which does not

admit of precise calculation—on the general artistic culture of the nation, and this itself goes far towards justifying their existence.

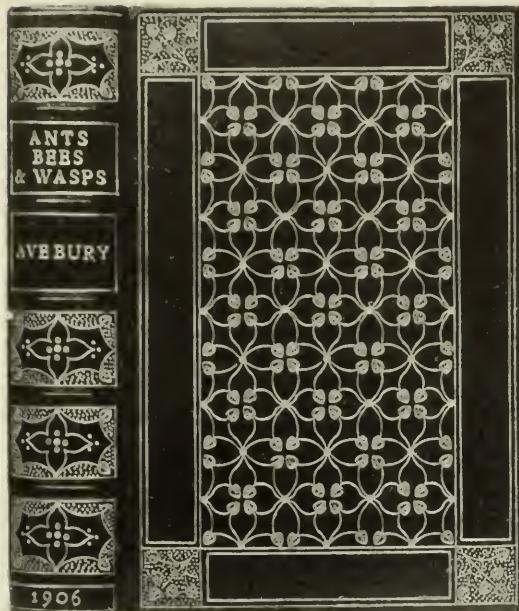
The majority of our own art schools—those more especially which are under public control—were not established for the purpose of training picture painters, but for the express or implied purpose of bringing the influence of art to bear on the national industries and manufactures. This aspect

of the question is of especial importance at the present time, and already it has given rise to discussion in various quarters. It was touched upon quite recently in a lecture on "The Decorative Textile Industries and the Designers' Relation



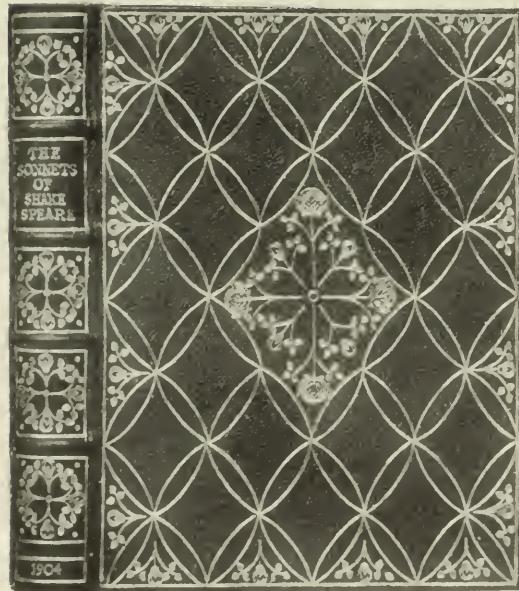
GROUP IN BRONZED PLASTER MODELED BY A. BÜTTNER  
(Central School of Arts and Crafts)

thereto," delivered before the Royal Society of Arts by Mr. Arthur Wilcock, whose strictures on the art school training of designers in connection with these industries called forth some interesting expressions of opinion for and against his own. The chief objection urged by those who speak on behalf of the manufacturers is that the art school



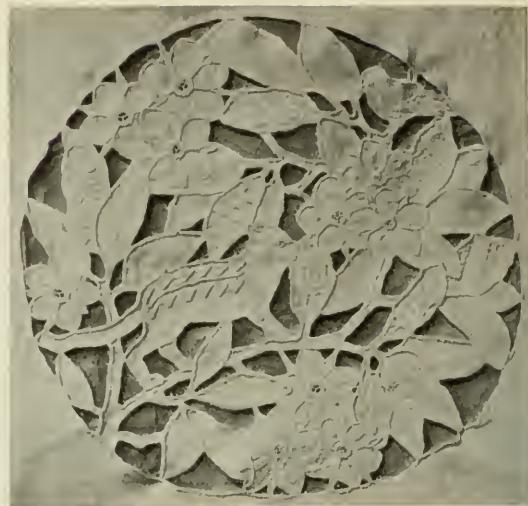
BOOKBINDING

BY A. L. HACKMAN



BOOKBINDING

(Central School of Arts and Crafts)

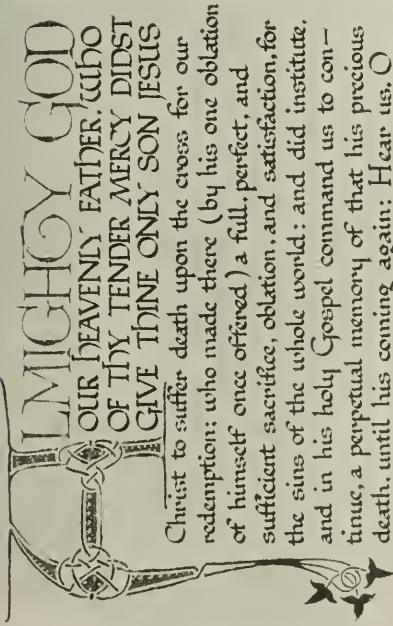


EMBROIDERY AND CUT LINEN WORK. BY BESSIE FYSON

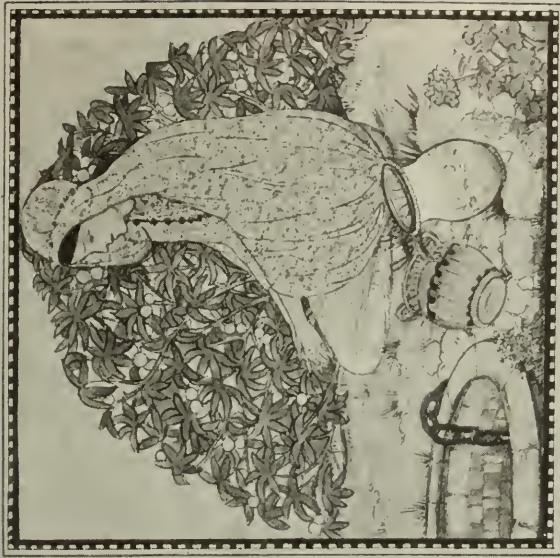


EMBROIDERED TABLE CENTRE. BY JOHANNA M. REWER  
(Central School of Arts and Crafts)

training of the designer is not practical—that it does not take into account the actual conditions of production; while on behalf of the Schools it is urged that too many manufacturers are utterly indifferent to the value of the work which is being done in the schools and are blind to the possibilities which the Schools offer them of securing valuable recruits for their industries. The truth seems to be that, as pointed out by Mr. Paulson Townsend, "there is a lack of sympathy between the Schools and the manufacturers; one has an artistic standard of its own, and apparently refuses to consider in a logical manner the calls of the other."



I MIGHOT GOD  
 OUR HEAVENLY FATHER, WHO  
 OF THY TENDER MERCY DIDST  
 GIVE THINE ONLY SON JESUS  
 Christ to suffer death upon the cross for our  
 redemption: who made there (by his one oblation  
 of himself once offered) a full, perfect, and  
 sufficient sacrifice, oblation, and satisfaction, for  
 the sins of the whole world: and did institute,  
 and in his holy Gospel command us to con-  
 tinuall, a perpetual memory of that his precious  
 death, until his coming again: Hear us, O  
 merciful Father, we most humbly beseech thee;  
 and grant that we receiving these thy creat-  
 ures of bread and wine, according to thy Son  
 our Saviour Jesus Christ's holy institution,  
 in remembrance of his death and passion, may  
 be partakers of his most blessed Body and  
 Blood: who in the same night- Here the Priest  
 that he was betrayed, took— is to take the—  
 Bread: & when he had given Paten into his  
 thanks, he brake it, and gave  
 it to his disciples, saying.— And here to—  
 TAKE, EAT, THIS IS MY— break the Bread:  
 BODY (which) IS GIVEN. "And here to lay  
 FOR YOU: DO THIS IN his hand upon  
 REMEMBRANCE OF ME. all the Bread.



ASKED nothing from thee  
 I uttered not my name to  
 thine ear: When thou tookst  
 thy leave I stood silent. I was a ~  
 lone by the well where the shad-



EMBROIDERED BAG

BY MARY M. RINTOUL

(*Central School of Arts and Crafts*)

What is needed, therefore, is a better understanding between those who have charge of our schools and the leaders of industrial undertakings. Much may be learnt in this direction from Germany and Austria, for there is abundant evidence to show that in the remarkable development of industry which has taken place in those countries during the past decade, the arts and crafts schools have played a very significant part, but this result has only been made possible by the schools paying due regard to the practical requirements of the various branches of industry with which they are concerned and the encouragement and sympathy shown to them by the manufacturers. An interesting point in connection with the organisation of these Continental schools of industrial art is that our own schools of a kindred character have to a large extent served as exemplars. The educational authorities of both countries have paid special attention to our institutions for the training of artist-craftsmen, and have been quick to turn to advantage what they have learned from them. If any one of them in particular has yielded them guidance, it is the Central School of Arts and Crafts carried on under the control of the London County Council.

The Central School, which was established in 1896 "to provide instruction in those branches of design and manipulation which bear on the more artistic trades," has from the beginning distinguished itself by a high standard of achievement in its various departments of activity. These are arranged in certain more or less cognate groups, each of which is accommodated, as far as possible, on a single floor of the commodious building in Southampton Row, where for the past six or seven years the school has been carried on. These groups are: Architecture and the Building Crafts, including stone and wood-carving, art metal work, bronze casting, &c.; Silversmiths' work and Allied Crafts; Book Production, an important group embracing besides composition, press work, bookbinding, and book illustration, the various graphic arts, such as wood-cutting for reproduction, lithography, etching and mezzotint, as well as poster design, writing and illuminating, miniature painting and pastel painting; Cabinet Work and Furniture, comprising both the structural and decorative aspects of the craft; Decorative Needlework, which includes dress designing and making; Stained Glass Work, Mosaic and Decorative Painting. In close relation to all these groups there is a department for drawing, design and modelling, with facilities for working from the living model.

One feature of the Central School is worth particular notice: the examination "fiend" does not intrude here as it does in the majority of schools, and the institution is one of the small number that do not take part in the National Competition



BOX IN EBONY INLAID WITH MOTHER OF PEARL. BY A. RIFAI

(*Central School of Arts and Crafts*)

## Reviews and Notices



SILVER SPORTS CUP. WROUGHT BY S. E. FREE-MANTLE AND H. A. WELCH; CHASED BY W. W. MARTIN

(Central School of Arts and Crafts)

of Schools of Art. But if the students have no prescribed examination to face, their work is nevertheless closely but sympathetically scrutinised and a watchful eye is at all times kept on their progress. As most of them are engaged in one or other of the handicrafts taught in the school, the bulk of the work is carried on in the evening, but in many of the subjects instruction is given in the day as well, and there are also two Day Technical schools for boys, who have finished their elementary education, to prepare them for apprenticeship in book production, or silversmiths' and jewellers' work.

All the workshops are lavishly equipped with the necessary appliances. Once a year an exhibition of selected work done by students in the various departments is held, and it is from the last of these, held at the beginning of the current term, that the accompanying illustrations have been taken by courtesy of the Principal, Mr. F. V. Burridge, under whose supervision the school has been steadily progressing. In normal times the number of students is somewhere about two thousand, but the war has been responsible for a considerable shrinkage in the ranks of the male students, of whom a large number have responded to their country's call, as have also various members of the staff of instructors.

R. N.

## REVIEWS AND NOTICES.

*Furniture in England from 1660-1760.* By FRANCIS LENYON. (London: B. T. Batsford) £2 net.—We reviewed last month Mr. Lenyon's large and important work "Decoration in England," to which this book on the Furniture of the same period is a companion volume. The century of which the author treats has been selected as being that in which the Renaissance spirit found its highest expression in this country; and as in the work on Decoration, Mr. Lenyon deals first with the historical aspect of the subject, tracing the various foreign influences which played their part in inspiring or modifying the drawings of contemporary designers. Four hundred and fifty-seven admirable illustrations, four in colour and the remainder reproduced in half-tone from photographs of fine examples in different collections, form a comprehensive and valuable pictorial survey of the furniture of the period; and these are arranged in chapters under headings: Chairs, Stools, Settees with their upholstery; Beds, Window Cornices, and Curtains; Tables; Bookcases, Cupboards and Writing-tables; Pedestals and Brackets; Stands for Cabinets; Mirrors; Clock-cases; Veneer and Marquetry; Gesso; Silver and Silver-mounted furniture; and Lacquer.

*Tapestry Weaving in England from the Earliest Times to the end of the XVIIIth Century.* By W. G. THOMSON. (London: B. T. Batsford) £1 10s. net—In this third volume in Messrs. Batsford's Library of Decorative Art, the author gives us, what one is surprised to find did not already exist, namely a book dealing exclusively with the history of Tapestry in England. The literature regarding the productions of Continental *tapissiers* is considerable, but the high quality of

## Reviews and Notices

the work of craftsmen in this country, and, in particular, the excellence of the tapestries woven on the Mortlake looms, called for a volume to itself, and Mr Thomson deserves our thanks for supplying this want in a volume in which he gives us the fruits of much study and research. Although in this book he has drawn upon his History of Tapestry, published in 1906, and upon a series of articles he contributed to the "Art Journal," the volume contains also much fresh material. Starting with a brief outline of the history of weaving abroad, the author next deals chronologically with the tapestries produced in England during the different centuries, giving a number of inventories, and some account of the various manufactories; and his interesting text, bearing evidence of much careful research, is illustrated by fifty-nine reproductions of famous pieces, four of the plates being in colour.

*Bernini, and other Studies in the History of Art.* By RICHARD NORTON (London: Macmillan) 21s. net.—Mr. Norton has brought three essays together in this book, with some seventy illustrations, on Bernini; Aspects of the Art of Sculpture; and Giorgione. The first essay is divided into three sections, respectively containing an estimate of Bernini, a reference to a collection of the sculptor's models and to his designs for the Piazza of St. Peter's. The second part of the book is again divided into chapters on the art of portraiture in sculpture; Pheidias and Michael Angelo; and on a head of Athena found at Cyrene. The concluding essay embraces two chapters on Giorgione, one on the paintings attributed to him, and the other on "the true Giorgione." The author reminds us that he disagrees in many points with Morelli and Berenson. His method of approaching the subject of Giorgione's art, however, is not theirs. He feels that Morelli and his followers are in a large measure satisfied by an analysis of external forms, and believes it can be shown that much which the earliest writers said of Giorgione, and which has since been disregarded, is true. He examines Vasari's and Redolfi's lists of Giorgiones, and the list of pictures attributed to Giorgione, which the Anonimo Morelli saw in Venice and neighbouring towns at a time contemporary with the painter's life, as the chief early sources of knowledge of the subject. After an exhaustive criticism of the several pictures now in dispute, he himself leaves us with a list of eighteen, and four copies which must serve as a standard for further study of the master. An attractive feature of the first part of the book is the series of reproductions of Bernini's

pen-drawings in the section devoted to his architectural work.

*German Culture: the Contribution of the Germans to Knowledge, Literature, Art, and Life.* Edited by Prof. W. P. PATERSON. (London: T. C. and E. C. Jack.) 2s. 6d. net.—The writers of the nine papers which here present in a bird's-eye view the whole field of German culture are all men of standing in the Universities of England and Scotland, and speak with authority on the subjects with which they deal. So far from showing any disposition to belittle the achievements of German thinkers, savants, poets, artists, and other representatives of intellectual activity, there is discernible in all the papers an anxiety to give them full credit for their share in the world's advancement.

*The Artist's Sketch-Book Series* (London: A. and C. Black.) 1s. each net.—Messrs. A. and C. Black are continuing this admirable series of little books which contain within their agreeable canvas covers twenty-four facsimile reproductions after pencil drawings by various artists, and form a delightful souvenir of the various places indicated by their titles; and this for a price comparable to that of the conventional album of photographic views. Under the general editorship of Mr. Martin Hardie, A.R.E., sixteen of these little books have appeared, and the last five that have reached us are "Harrow," by Walter M. Keesey, A.R.E., who also contributed "Cambridge" and "Canterbury" to the series, "Newcastle-upon-Tyne," by R. J. S. Bertram; "Rome" and "Windsor and Eton," by Fred Richards, who was responsible for previous volumes on "Florence" and "Oxford"; and "Hastings" by H. G. Hampton.

*A History of Painting in Italy.* By J. A. CROWE and G. B. CAVALCASELLE. Vols. V and VI, edited by TANCRED BORENIUS. (London: John Murray.) 21s. net each.—The first four volumes of the new edition of this history were edited by Mr. Langton Douglas, while the task of bringing the two final volumes into line with recent researches has been entrusted to the able hands of Dr. Borenus, who not long since succeeded Mr. Roger Fry as Lecturer in the History of Art at University College. Throughout the whole of the new edition the original text and notes of the authors have been retained intact, such revision as has been found necessary being embodied in additional footnotes, and it is a striking testimony to the conscientiousness and care exercised by the authors in the writing of the history that the amount of revision and correction called for has proved comparatively small.

## Reviews and Notices

In the *Third Annual Volume of the Walpole Society* the principal paper is one by Mr. Lionel Cust on Marcus Gheeraerts, who flourished as a "picture drawer" in England under Queen Elizabeth and executed numerous portraits of that monarch and other celebrities of the time, in all of which the details of the costumes are represented with extraordinary punctiliousness. Gheeraerts, whose name also appears in contemporary records as Gerard, Garret, and Garratt, was brought to England when seven years old by his father, a leading painter of Bruges, who took refuge in England to escape the Spanish persecution and a few years later returned to Antwerp, while the son remained in London, where he died at the age of seventy-four. "Some Leaves from Turner's 'South Wales' Sketch Book," by Mr. A. J. Finberg, the Hon. Secretary of the Society and editor of the annual volume, is another contribution of interest, and the excellent full-page reproductions of ten of the sketches form a welcome supplement to those from the Isle of Wight Sketch-Book which were given in the Society's first volume. The contents of the third volume also include illustrated papers by Mr. J. A. Herbert on an early thirteenth-century English illuminated Psalter; Mr. G. C. Druce on "Animals in English Wood-Carvings," and Mr. E. W. Tristram on "A Painted Room of the Seventeenth Century"—the room being one belonging to an old house, now demolished, in the City of London and containing thirty-three painted panels. The distribution of these annual volumes, the preparation of which involves a great deal of trouble and expense, is limited to subscribers, the annual subscription being one guinea.

We have received from Paris a copy of the eighth edition of *Le Livre d'Or des Peintres Exposants*, a quarto volume of more than 500 pages containing a record of the work of a large number of painters who exhibit at the Paris Salons. The notices are grouped under several heads, such as Membres de l'Institut, Prix de Rome, Bourses de Voyage, "Hors Concours" of the Société des Artistes Français, and Sociétaires of the Société Nationale, and in addition there is a group comprising artists, French and foreign, who exhibit in Paris but do not belong to these categories. Information concerning various French art societies and a few sculptors, engravers, &c., is given at the end. This useful work of reference is illustrated by numerous reproductions of paintings, drawings, &c., and is published at 325 Rue de Vaugirard, price 13 francs.

## BRITISH ARTISTS SERVING WITH THE FORCES

### SECOND LIST

Ackermann, Gerald, Rifleman 8th Batt. Isle of Wight Rifles  
 Allen, Wm., Despatch Rider  
 Allingham, Arthur, Rifleman 8th Batt. Isle of Wight Rifles  
 Armitage, Edward L., Trooper Royal Horse Guards  
 Armitage, Harold M. A., Royal Military Academy  
 Bagshawe, W. W., Pte. 12th (Service) Batt. Yorks. & Lancs.  
 Barber, C. W., Pte. 23rd County of London Regt.  
 Barker, E. Vernon, Corp.  
 Bird, D. C., 16th Batt. London Regt. (Queen's Westminsters)  
 Boyd, Gilbert, Pte. Royal Army Medical Corps  
 Burton, John, Sergt. 14th Batt. Royal Irish Rifles  
 Carr, Alwyn C. E., 28th Batt. London Regt. (Artists Rifles)  
 Chambers, J. Ac.and, Royal Engineers  
 Carseadden, Frank, Lieut. Royal Irish Rifles  
 Crisp, F. E. F., 2nd Lieut. 1st Grenadier Guards (killed in action)  
 Dadd, Gabriel, Royal Naval Division  
 Denby, William, Pte. R.A.M.C.  
 Dexter, J. Evatt, Lce.-Corp. 13th Batt. Sherwood Foresters  
 Dunster, Archibald, Pte. 5th Batt. Royal Sussex Regt.  
 Ferris, Andrew, 2nd Lieut. 4th Batt. Royal Irish Rifles  
 Fleming, W., Royal Engineers  
 Forester, Marius, Royal Fusiliers, Sportsmen's Batt.  
 George, Eric B., 28th Batt. London Regt. (Artists Rifles)  
 Gore, W. C., R.A.M.C.  
 Goulden, R. R., 2nd Lieut. Royal Engineers (T.F.)  
 Handley-Reed, E. Rifleman 8th Batt. Isle of Wight Rifles  
 Hankey, W. Lee, 28th Batt. London Regt. (Artists Rifles)  
 Hatton, Brian, Worcestershire Yeomanry  
 Haward, Hubert, Rifleman 8th Batt. Isle of Wight Rifles  
 Hayward, Alfred, Artists Rifles  
 Heathcote, Arthur, Lieut. Royal Naval Volunteer Reserve  
 Hendry, Geo. E., Rifle Brigade  
 Henrick, F. C. C., Corp. Grenadier Guards  
 Holder, C. V., 2nd Batt. London Regt. (R. Fusiliers) T.F.  
 Holder, I., 2nd Batt. London Regt. (R. Fusiliers) T.F.  
 Holiday, Gilbert, 2nd Lieut. Royal Field Artillery  
 Huggill, H. P., 28th Batt. London Regt. (Artists Rifles)  
 Hunter, R. H., R.A.M.C.  
 Jenkins, Will., Staff College  
 Johnston, Herbert, Ite. 14th Batt. Royal Irish Rifles  
 Klein, Adrian, Artists Rifles  
 Knight, Cuthbert, Honourable Artillery Company  
 Liddell, T. Hodgson, Army Service Corps  
 Lintott, H. Chamen, 28th Batt. London Regt. (Artists Rifles)  
 Longstaff, R., 28th Batt. London Regt. (Artists Rifles)  
 Lotz, H. J., 28th Batt. London Regt. (Artists Rifles)  
 Lowinsky, T. F., Inns of Court Officers' Training Corps  
 Marcus, Cecil, Pte. 14th Batt. Royal Irish Rifles  
 Mavrogordato, A. J., Capt. 2nd Cadet Batt. London Regt.  
 Meehan, J., 14th Batt. Royal Irish Rifles  
 Mello, Arnold, Corp. 14th Batt. London Regt. (London Scottish)  
 Morris, Carey, Rifleman 8th Batt. Isle of Wight Rifles  
 Nash, P., 28th Batt. London Regt. (Artists Rifles)  
 Netherwood, Norman, 10th Batt. Royal Welsh Fusiliers  
 Reid, J., R.A.M.C.  
 Robertson, Godfrey A. K., Pte. 9th Batt. Royal Scots  
 Robertson, Stewart, Pte. 14th Batt. Cnty. of Lond. (L. Scottish)  
 Robinson, D. F., Major 8th Batt. The Buffs (E. Kent Regt.)  
 Sangster, Alfred, 2nd Lieut. 4th Batt. The Buffs  
 Savage, W. B., Public Schools Brigade, Royal Fusiliers  
 Shaw, Herbert, Pte. North Irish Horse  
 Shewring, Vernon, Rifleman 8th Batt. Isle of Wight Rifles  
 Small, C. P., 28 Batt. London Regt. (Artists Rifles)  
 Smith, A. Guy, Hon. Artillery Co.  
 Smith, Vivian, Public Schools Brigade, Royal Fusiliers  
 Smith, W. H., 2nd Lieut. R.F.A.  
 Smyth, Harold, Pte. 8th Batt. Royal Irish Rifles  
 Solomon, W. E. Gladstone, The Welsh Regiment  
 Stagg, Harold, H.A.C.  
 Stoddart, Wm., Pte. Royal Marines  
 Streatchfield, P. S., The Sherwood Foresters  
 Taylor, Luke, Lieut. Loyal North Lancashires  
 Thomas, G., Univ. of London O.T.C.  
 Thompson, Edmund C., Pte. Royal Irish Rifles  
 Thompson, William, Pte. North Irish Horse  
 Townsend, A. G., Pte. 14th Cnty. of Lond. (London Scottish)  
 Underwood, L., Trooper Royal Hors. Guards  
 Ward, Orlando, 2nd Lieut. R.F.A.  
 Waring, John K., Pte. Royal Irish Rifles  
 Webb, Gilbert, 2nd Lieut. Royal Irish Rifles  
 Webb, Karl W., 2nd Lieut. Royal Garrison Artillery  
 West, Walter H. J., Rifleman 8th Batt. Isle of Wight Rifles  
 Wiles, F. E., 2nd Lieut. A.S.C.  
 Withers, Alfred, Lance-Corp. R.A.M.C.

## *The Lay Figure*

### **T**HE LAY FIGURE: ON THE VALUE OF ELIMINATION.

"Has it ever struck you that there is a tendency towards fussiness in modern decoration?" asked the Art Critic. "It seems to me that the designer nowadays is in some danger of forgetting the value of simplicity and is inclined to overdo his detail."

"I do not think there is quite so much of that sort of thing now as there was a few years ago," returned the Decorator. "When the Morris influence was at its height it called into existence a great crowd of imitators and the tendency of which you complain was very apparent, but surely it is less evident now."

"No doubt there has been some improvement latterly," agreed the Critic; "but there is still a great deal of work being done which defeats its decorative purpose by its restlessness and redundancy. I take it that reticence is a virtue in all design and that an excess of ornament or an exaggeration of pattern must be more or less objectionable."

"Are you craving for the cold formality of the classic style?" laughed the Man with the Red Tie. "I am afraid you will not get modern people to go back to that. It does not provide the sort of atmosphere that is at all likely to suit the twentieth century."

"Quite so, it does not," said the Critic; "and for that reason I do not advocate a classic revival. But I think we might find a style which would be as well related to our conditions of life as that of the Greeks was to their national and domestic existence."

"Well, we live in fidgety and hurrying times," returned the Man with the Red Tie; "so is it not reasonable enough that our decorations should show their agreement with the prevailing spirit of the moment by being themselves fidgety and restless?"

"No, that is a fallacy!" cried the Decorator. "Art comes into our lives as a reviving and recuperating agent, to calm nerves that have been set on edge by the rush and turmoil of our daily occupations. If it irritates us and keeps us in a state of excitement it is not fulfilling its purpose. It is doing harm, not good."

"That is right. It is itself giving way to the bad influences by which we are surrounded," declared the Critic. "It is in danger of degeneration and of losing its spirit."

"How are you going to alter it?" asked the

Man with the Red Tie. "I suppose that the art we get is the art we want. It is the result of existing conditions and is produced in response to the popular demand."

"Not necessarily," broke in the Decorator. "The designers themselves may be and, as I think, often are affected by the world in which they live. They fall under influences that are not artistic, and these influences cause them to forget the duty they owe to their art. They work not as artists but as members of a demoralised and sensation-seeking public."

"What shall I do to be saved?" quoted the Man with the Red Tie. "How are they to guard themselves from these evil influences and in what way can they escape from the turmoil of the world?"

"By imposing upon themselves self-restraint," answered the Decorator. "By getting their own nerves under proper control and by appreciating that though they must be in the world they need not be of it."

"Yes, and by applying the same principles to their art that they do to their lives," assented the Critic. "As they eliminate the rush and restlessness from their habits of existence so they must take out of their work its want of repose. The quiet moments they set aside for reflection must be paralleled by omissions in their designs. There must be blank spaces in their work as there should be in their lives."

"Interpreting your parable, you mean, I presume, that there is no more necessity or justification for excess of detail in a design than there is in the daily habits of the designer," commented the Decorator.

"Precisely. The restless man will always give you restless art," declared the Critic. "I am pleading for the decorative value of the blank space and for its importance in any well ordered scheme of design. Look at that wonderful nation of decorators, the Japanese, and see in their work how the blank space counts. How admirably they realise the value of elimination! How cleverly they avoid the danger of over-ornamentation! We need not copy the details of their art, but we would do well to study its principles."

"By all means," agreed the Man with the Red Tie. "I am no advocate for excess, I quite admit that you can have too much even of a good thing and that it is never too late to mend. In fact I could, if you would have the patience to listen, quote quite a lot of musty old proverbs to back up your arguments."

**THE LAY FIGURE.**

# THE EDMUND DAVIS COLLECTION. BY T. MARTIN WOOD.

(Second Article.)

WHEN a collector is animated by sensibility to beauty in making his collection it is impossible that he will not soon discover the unreality of the distinctions generally drawn between ancient and modern art, an unreality exposed in the fact that the division between the two is hardly ever found in the same place by two critics. In our first article, writing of the Old Masters in Mr. Davis's possession, we referred to his collection as a whole as the result of self-expression. Works of art assembled on such a natural system will not only reveal the collector's mind but define the character of his influence in his time. We referred to the artist's dependence on the patron, but of as much reality and importance is the patron's dependence on the artist, for the expression of himself.

An artist by the individual quality of his genius is often destined to loneliness, but in the end he has experience to contrast with common ones which, if he can but communicate them, will increase the range of subjective experience possible to those who study him, and thus he will add to their world. This is creation. But the type of artist to whom so much is owed will be the last who can choose his public; his public must find him.

If there are two artists at this moment who have not made concessions to win a public which is not their natural one they are Charles Ricketts and Charles Shannon. We take pleasure then in finding their pictures confronting us immediately we cross the threshold of the house containing the collection we are describing.

As a centre panel of the hall of the house hangs

LV. No. 220.—JUNE 1915

Shannon's *Les Marmitons*—a painting of two slim children wearing silk knee-breeches and frilled shirts, one of them wearing a white hat similar to that used by cooks. It is on record that this picture charmed Whistler. It certainly reflects his influence, revealing the exceptional sensitivity to quality in paint which imparted grace to everything of his own. The painting is executed with freedom, and it captures a beauty peculiar to the liquid method in which the paint is applied. The highest finish characterises it; this, however, has not been secured as an after-process; it is the logical result of the manipulation throughout. The picture is romantic. The characteristic of romantic art is that in spirit it cannot be referred to any particular time. The costume does not in any but a superficial sense date the subject, and the date of execution is the thing we think of last.



"MOTHER AND CHILD"

BY CHARLES SHANNON, A.R.A.



"THE DEATH OF CLEOPATRA"  
BY CHARLES RICKETTS



"SOLITUDE." BY WILLIAM ORPEN, A.R.A.

It is seldom enough that a modern picture secures this transcendental result, but in that direction lies the secret of the enchantment of costume as depicted in ancient art.

From the point of view of strict criticism of painting it may seem, at first, somewhat absurd to suggest that just a little additional glamour, valuable to the picture itself, may lie with the difference between the use of the fanciful title *Les Marmitons* and its plebeian translation. The more fanciful sounding French is in agreement with the qualities of the picture, for there is relationship between the imagery that words evoke and forms made tangible in painting. Indeed a poem and a picture may be related in a sense in which two paintings are not, and to overlook relationships of this abstract kind between the arts is to lose the key to everything temperamental; in criticism it is to knock at closed doors, and come away only with a report on the varnish.

The title of a picture counts for something; it may induce the very mood in which the picture should be approached. In the case of this picture we feel we should be able to identify the children with some romance, but find it impossible to remember a story in connection with them. They have the character of visitants, but they do not come from another world.

In addition to the above work of Shannon's there are the *Mother and Child*, the *Wood Nymph* (a small version of a subject he has repeated), the companion portraits of Ricketts and himself, called respectively *The Man in the Black Coat* and *The Man in the Black Shirt*; a painting *Tibullus in the House of Delia*, and a small study in colour for *Les Marmitons*, in which the figures are altered in pose. This last is very pleasant and light in execution, and exquisitely fresh in colour, and its spontaneity gives it a

quality all its own. But we may say of the finished version that it is almost impossible to think of another modern canvas in which a quality of paint that Whistler identified with work direct from nature is employed imaginatively with only an indirect reference to actuality.

The collection contains one of Charles Ricketts's most important pictures, *The Death of Cleopatra*. In a lofty hall Cleopatra falls, pressing the asp to her breast, while two women hasten to support her. The scene is removed from actuality—but not to "the stage"; it is represented in a place of shadows, where the Queen's uncovered flesh already seems to glow with supernatural light.

In the art of both Ricketts and Shannon we find truth to nature reverenced chiefly because of the mind's dependence on nature for its imagery. But their paintings show pictorial logic. The experience they reveal is more than visual, many impressions meet in them almost mystically received.

Besides the room decorated by the late Charles



"GIRL IN WHITE"

BY J. E. BLANCHE



"THE DOCTOR." BY JAMES PRYDE



"THE LADY IN MUSLIN"  
BY FRANK H. POTTER



“THE YELLOW DRESS”  
BY PHILIP CONNARD

## The Edmund Davis Collection—II

Conder, the house contains several works on silk and an oil picture of the Esplanade at Brighton from his hand. Before his decorations we are always present at the actual scene of his thoughts; no paraphernalia of the studio is brought between us and this immediate record of his mental vision, and in such art we pass into the world of another and experience life as it presented itself to him. This capacity to command the mood of the spectator is probably the quality that more than any other pertains to enduring art.

In a house made dreamy by the work of the imaginative artists whose paintings we have just described, it is not unpleasant to encounter by way of contrast the sharp definition of Philip Connard's picture *The Yellow Dress*. Artists of his kind, who unmask beauty in actuality, receive their impressions not unemotionally, and we must be on our guard against defining their art as objective. Painting in which feeling is apparent is subjective; in fact we may say that painting begins to be art when it begins to be subjective.

It is an altogether different type of picture that shows itself in the painting by James Pryde called *The Doctor*. Like Hogarth,

Pryde can never quite suppress the note of satire in his work. His themes of sombre title and grandiose effect are comedies. He does everything to dwarf human figures and reveal their helplessness in contrast with the monumental and enduring architecture and the substantial furniture which are the work of their hands. It is in the shadow of these edifices that destiny seems to wait for them while it deceives them with a smile.

As we remember the canvases, Walter Sickert's *Venice* hangs near to the Pryde. Nature is always seen by Sickert through the temperamental veil. Without the intention of departing from the scene before him his representations convey little that is of merely local importance; the most commonplace

thing assumes some significance from his interpretation.

A picture to be remembered is *The Girl in White* by J. E. Blanche. In a white pinafore, she leans back in her chair, lost in reverie, her figure reflected in a near mirror. The swift and sensitive description of exterior detail is not weakened by the almost literary mood that prevails. The collection also contains a portrait from M. Blanche's hand.

We must not forget to record the landscape *Dieppe*, by the Canadian painter, James Morrice, of infinitely tender colour, a nature-lover's rendering of coast atmosphere—and some garden scenes by Miss Emma Ciardi, painted with an air of gaiety that is delightful.

We remember the music-room for, among other things, some old chairs with silk covers painted by the collector's wife. Those who have seen Mrs. Davis's fans have found in them an instinct for the requirement of the fan only little less certain than was that of Conder. The charm of the touch of Mary Davis with a water-colour brush rests with its feminine delicacy: she is to Conder what Berthe



"LES MARMITONS"

BY CHARLES SHANNON, A.R.A.



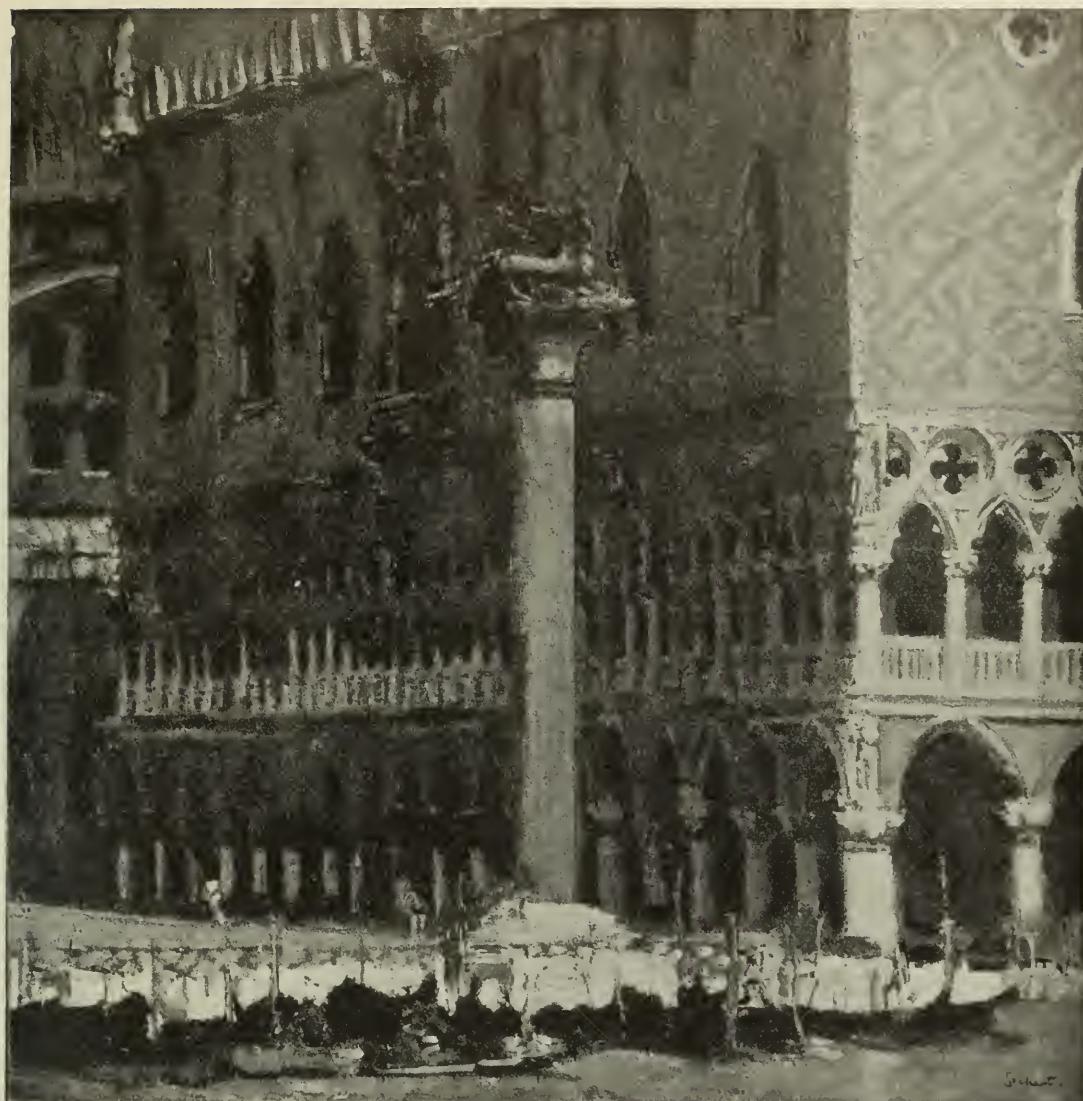


"THE CREATION OF EVE."  
BY G. F. WATTS, R.A.



"DENUNCIATION."  
BY G. F. WATTS, R.A.





"VENICE"

BY WALTER SICKERT

Morisot was to Manet, not an imitator but one unconsciously transforming the style of a chosen master to the character of her sex. We believe that a woman's art cannot take high place when it can be confounded with a man's.

In a passage leading from the hall to the Conder room a set of coloured drawings by Mr. Edmund Dulac is framed behind Japanese lacquer panels, which open and reveal a fantastic story in the style of the Japanese, and in the hall itself there is a painting by Constance Halford which well represents her exceptional colour. There, too, hangs a rather early painting by Orpen, depicting a girl reclining in a cushioned chair near a window, her arms above her head; outside the window twilight creates a deep blue, in contrast to the

glow of the lamp-lit room. The effect is peculiarly happy even for Mr. Orpen, whose skill is unsurpassed in problems of the kind.

The collection contains a small interior piece called *The Lady in Muslin*, by F. H. Potter. This painter died in 1887, and at his death his art had not obtained the reputation it deserved. It sometimes approaches the work of Stevens, the Belgian, in its delicacy. There are two paintings by G. F. Watts; the *Creation of Eve* and *Denunciation*. These are reproduced in colour with this article.

Our colour reproductions also include *La Plage* by Boudin. Boudin lived at the moment when Impressionism was at its height, and when a responsiveness to the mood of nature was cultivated as never before or since. Nothing was then done



"L'ETERNEL PRINTEMPS," OR  
"L'AMOUR ET PSYCHE." BY  
AUGUSTE RODIN



"LES VOIX." BY AUGUSTE RODIN



“L’ILLUSION BRISÉE”

BY AUGUSTE RODIN

for mere effect, and yet every effect that nature would suggest was studied. Impressionism is art of the most animated kind, its soul is movement ; in impressionism the effect is always passing. And that is why what it recorded seemed worth recording ; what it arrested might never occur again, or the artist mind might not be there, sensitive as an aeolian string, to receive the beauty that was passing.

Boudin was born at Honfleur in 1824. His father was a pilot, and he began life as a cabin-boy. Few painters have shown a finer sense of atmosphere. When we ask ourselves by what means other than that of impressionism he could have realised on canvas that of which he had the secret we are at a loss what to reply. Every school of painting preserves some form of truth which that school only preserves.

The *Queen Henrietta Maria* by Van Dyck, the reproduction of which was held over from the first article on the collection, came from the collection of Lord Lansdowne. It is considered by several authorities as the best version of an often repeated portrait. The Queen's figure in this pose also

appears with that of Charles in the group of *Charles I receiving a myrtle wreath from Henrietta Maria*.

With the illustrations to the present article are also included three works by Rodin which belong to the collection—*L'Éternel Printemps* or *L'Amour et Psyche* ; *Les Voix* ; and *L'illusion Brisée* ; but we propose to deal textually with the sculpture and the drawings of the collection in a separate article.

The encouragement that Mr. Davis has given to artists must not be estimated only by the pictures in his house. All that is most representative of the vitality of painting in England at this moment will be represented in France, in the Musée du Luxembourg, by a gift from this collector. This present to the French Government, to which Mr. Davis constantly adds and which now amounts to no fewer than thirty pictures, will be hung in a special room at the Luxembourg. It was intended to open a temporary exhibition there last December, pending the preparation of the room, but owing to the unfortunate conditions that now prevail on the Continent this project has been postponed.



"LA PLAGE." FROM THE PAINTING BY EUGÈNE BOUDIN



## *An English Artist's Impressions of New York*

### **A**N ENGLISH ARTIST'S IMPRESSIONS OF NEW YORK. BY WILLIAM MONK, R.E..

GREAT cities have always appealed to me, and when I was offered a commission by a well-known publisher to etch some plates of New York, it gave me much pleasure to contemplate a new experience. Believing that architects, painters, sculptors and etchers ought to express their own times if their work is to be of value, I looked forward to my visit to a great modern American city and hoped to find a comparatively unworked mine of new subjects.

The first glimpse from the bows of the liner was enough to convince me that I had not been mistaken in my expectations. The wonderful mass and outline, faint and dim in the morning light—opal grey on the rim of the sea—is a sight that is not easily forgotten, and makes one understand at once the proud New Yorkers' title “The Greatest

City on Earth.” If height means greatness, it is decidedly the greatest. The enormous buildings, soaring skywards, have a fascination by day and night, and leave a quite unforgettable impression. The American architect has great opportunities and makes wise use of them. To begin with, he works on a scale that is most impressive, even in a warehouse. When these dignified masses of apparently solid masonry are topped with a fine arcade, balcony or bold cornice, sometimes gilt, there is effective light, shade and colour. Silhouetted or standing out clearly against the luminous skies, there is something which cannot be found in any other city building. For instance, the Metropolitan Tower (white marble), the Bankers' Trust Building, the Liberty Tower, and the largest and latest Woolworth Building, have a dignity and decorative value equal to any of the old work; and they also have a character distinctively their own. The Singer Tower is not, perhaps, all that it might be in detail, but has a slender, graceful effect, and



“A NIGHT EFFECT”

WATER-COLOUR BY WILLIAM MONK, R.E.

## *An English Artist's Impressions of New York*

is of the greatest value in composing the mighty mass of buildings.

New York, like a greater Venice, rises out of the sea, and this is another enormous artistic advantage. The pale blues, greens, and changing greys of the sea, and the reflections of the buildings broken by the creamy wakes of the numerous strange ferry-boats and other craft, together with the wreaths of vapour and smoke against the lofty architecture, give material for endless pictures. Under certain effects the detail of the modern buildings is lost, or becomes delicate tracery, while the light of the sun reflected in the countless windows conveys a gleaming, jewel-like effect. From a little distance subjects may be found as exquisite and beautiful in colour and composition as in the most poetic dreams of Turner in his latest and best period. Indeed, the distant views of the city at once recalled Turner to me and this impression remained in my mind during the whole of my stay. It is surprising, perhaps, that so modern a city should suggest Turner in this way, but it does so.

The various craft on the Sound and the Hudson

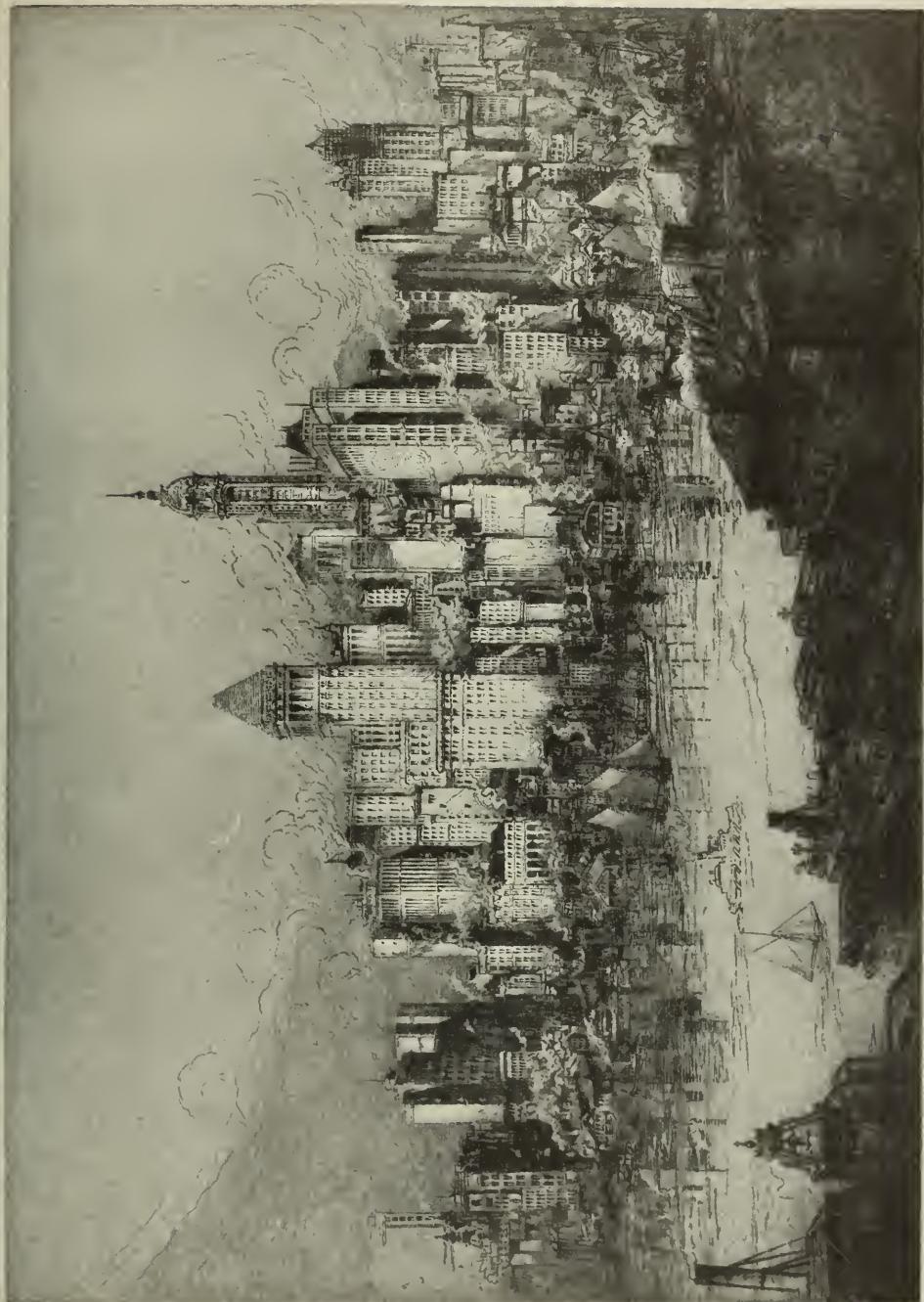
River are to British eyes most novel and interesting. The huge liners are pushed and persuaded into their berths by a crowd of small tugs, and when at rest they are not unlike a line of racers in their stalls. The tugs are sturdy and have an unusually important air. Unlike similar craft on our waterways, they are accustomed to take great scows or barges on either side; and to enable their skippers to see over their charges, these tugs have high lookout cabins covered in with glass. Usually there is a carved and gilt American eagle on the top. The sides are protected by pieces of timber which look rather like the oars of an ancient galley. The well-known American yachts and schooners, bending over gracefully and sailing almost in the eye of the wind, are of great value artistically. With the Liberty Statue, now covered with a most delicate green patina, or the buildings of Ellis Island as background, many fine subjects are to hand.

My stay in New York was made most enjoyable by the kindness of the late Thomas Janvier, the cleverest writer and one of the best men and companions it has been my fortune to know. We



"NEW YORK QUAY"

“NEW YORK FROM BROOKLYN”  
ETCHING BY WILLIAM MONK, R.E.



*(By permission of the publishers of the large  
Post-Office Almanac and Sanborn  
153 New Bond Street and New York)*

## An English Artist's Impressions of New York

had met some years before when we both lived at Hampstead. He was most surprised to find me in New York and at once insisted that I should be put up as a visitor at his club, the Century, which was for the rest of my stay almost my home. After my somewhat rough passage across the Atlantic and my daily sketching in the none too quiet streets of New York, the delightful rooms of the Club were indeed "rest after stormy seas." I very much appreciated the club and the kindness of the members. In the evenings Mr. Janvier was frequently my companion. He was greatly interested and amused by some of my adventures and conversations while sketching. The friendly interest taken in my work by dignified bankers and still more dignified police was most gratifying. I mentioned this to Janvier as one of the charming points of the American character. He laughed and turned a neat compliment, to which I replied, that I might sketch for a very long time outside any English bank before being invited inside to show the drawing.

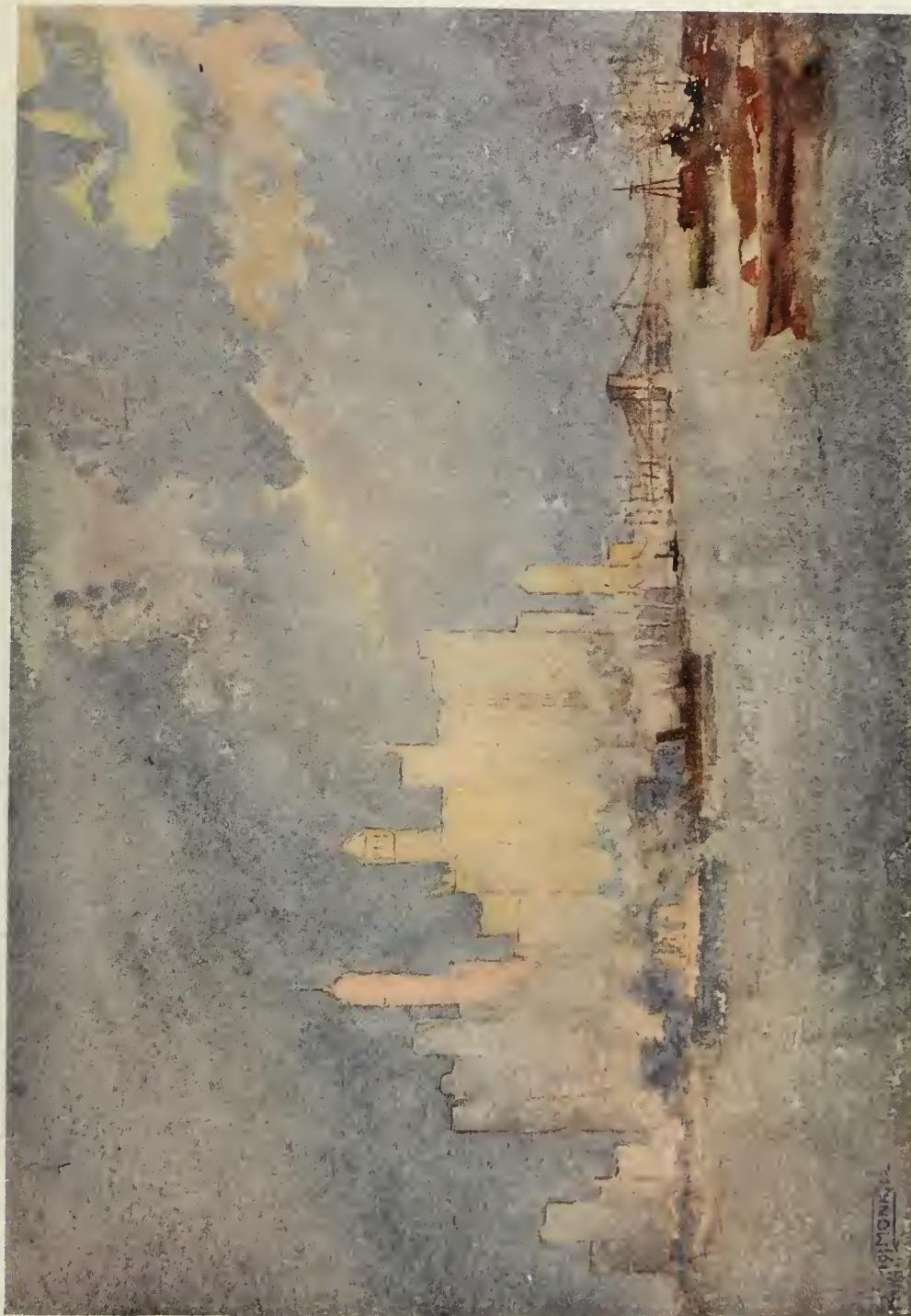
The street effects in New York are most striking in every way. No soft coal is burned there and the buildings remain bright and clean. Down town the effects are a little more sombre, as the buildings are higher. In cold weather the wreaths of steam

from the central heating boilers have a curious and interesting effect, floating across the high buildings and breaking the upright lines most usefully. "Up town," which corresponds to our West End, has an almost Parisian feeling: indeed, one is constantly reminded of Paris in Fifth Avenue. Here the art dealers have their palatial galleries, showing their works with every advantage of setting and lighting.

The illustrations to this article are representative, though they suffer somewhat from reduction. I should have liked to give more of the distant views but as they depend a great deal on colour they are difficult to reproduce. My plate of *Brooklyn Bridge* from below is not included. The copper was sold to a German publisher just before this unfortunate war and is therefore not available; but a small sketch of the structure from another point is included here. The bridge is, perhaps, one of the finest subjects in New York, quite epic in scale and grandeur. The great foreshortened cables would have appealed to Piranesi. Other subjects, such as the building of the Great Central Station, the Woolworth and Municipal Buildings, also remind one of the older men and suggest compositions in the Grand Manner. One sees a huge Corinthian capital hanging in mid air, with



"BROOKLYN BRIDGE"



"NEW YORK FROM THE SOUND.  
FROM A WATER-COLOUR BY WILLIAM MONK, R.E.





"THE STOCK EXCHANGE, NEW YORK"  
WATER-COLOUR BY WILLIAM MONK, R.E.

## *An English Artist's Impressions of New York*

three or four workmen standing on it in the easy unconcerned classic poses which are perfectly natural to them: and it makes one wish that a public could be found who would encourage artists to record these subjects.

The night effects from the Sound and the river are very beautiful and unique. Nowhere else in the world can such a sight be seen as the lighted express lifts rising to the tops of the dark skyscrapers like a succession of rockets. The illuminated advertisements in Broadway are most startling, and whatever one may think of such means of publicity it must be admitted that they are uncommonly well done in New York. A great chariot race is seen in full colour with horses galloping and cloaks fluttering. Above this, at intervals, advertisements flash out announcing somebody's revolvers or chewing gum. Then there is the face of a girl in outline, high up in the air, with a winking eye. Pierrots throw coloured balls across to each other and there are countless other designs. And the searchlights suddenly make vast towers appear out of the darkness. The problems of colour and the bold effects of light and shade given by modern electric lighting offer endless possibilities, and the illuminated advertisements, however nerve shattering, often come effectively into the scheme.

My impressions of New York concern the architecture and setting, the figure interest being subordinated; but the human side would form material for many illustrated articles. The types, white and coloured, seen about the quays along the Hudson River and in the streets leading to them, are splendidly picturesque. Ellis Island teems with fine subjects and for the man who likes modern society types there are Fifth Avenue and Central Park, almost ultra-modern.

Being so much occupied with the City itself I had not the time to see much of the surrounding country. Mr. Kenneth Frazier, a portrait painter and old Bushey student, invited me for a week-end to his house at West Point, and on the way thither I had glimpses of the Palisades and small towns. West Point itself is hilly, with fine timber and rocky streams, most promising for landscape work. The Military College is a fine group of modern Gothic buildings which fall most happily into harmony with the rocky Palisades. The country houses in the district have the old Colonial feeling and a great air of comfort and distinction. I was driven in a "Buckboard" and made acquaintance with American country scenes which have interested me in American magazines for years and I was most fortunate to see something of them under such pleasant conditions.

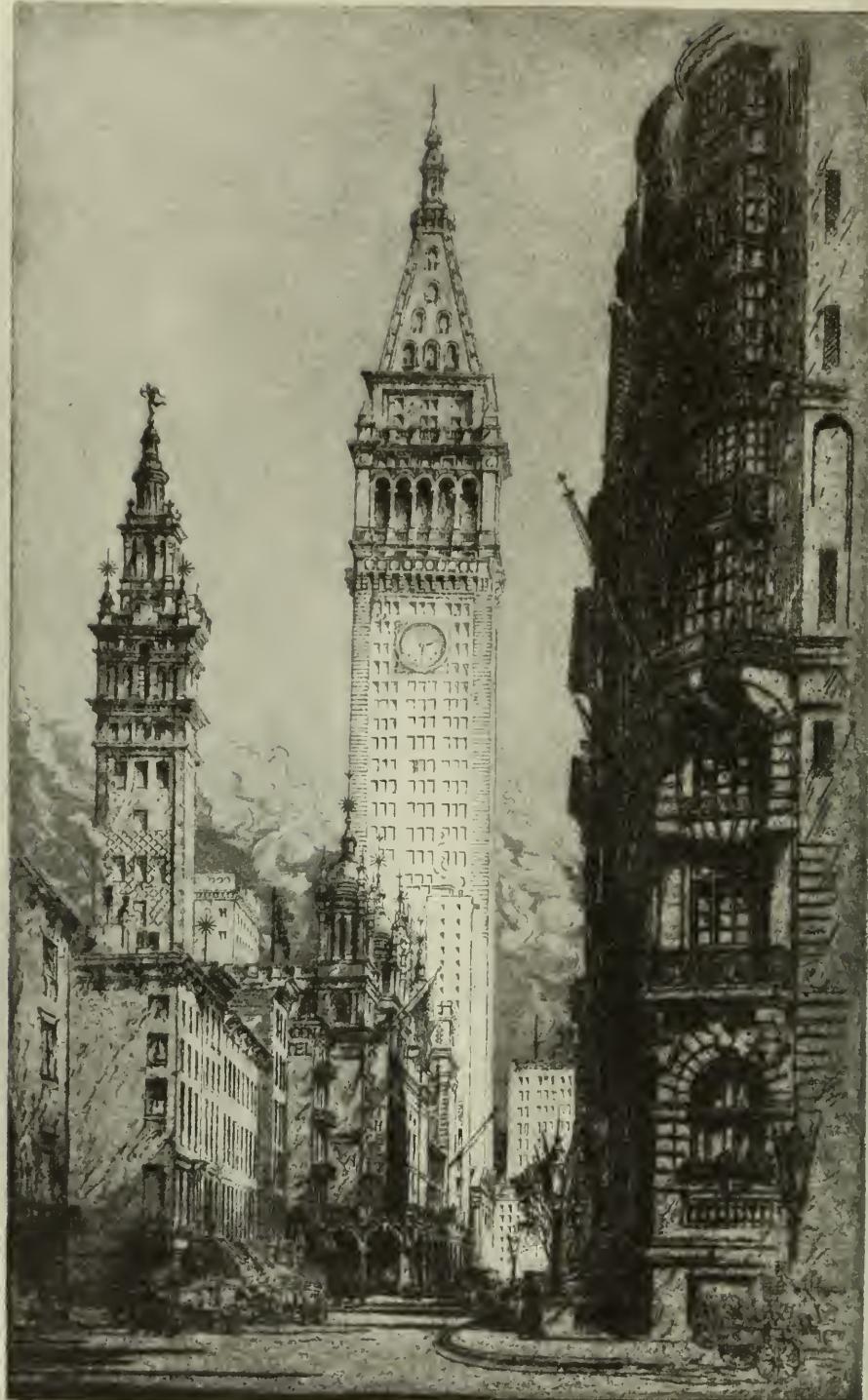


"FROM BROOKLYN BRIDGE" (ETCHING)



*(By permission of the publishers of the large  
plate, Arthur Ackermann and Son Ltd.,  
157A New Bond Street and New York)*

**"FIFTH AVENUE, NEW YORK"**  
ETCHING BY WILLIAM MONK, R.E.

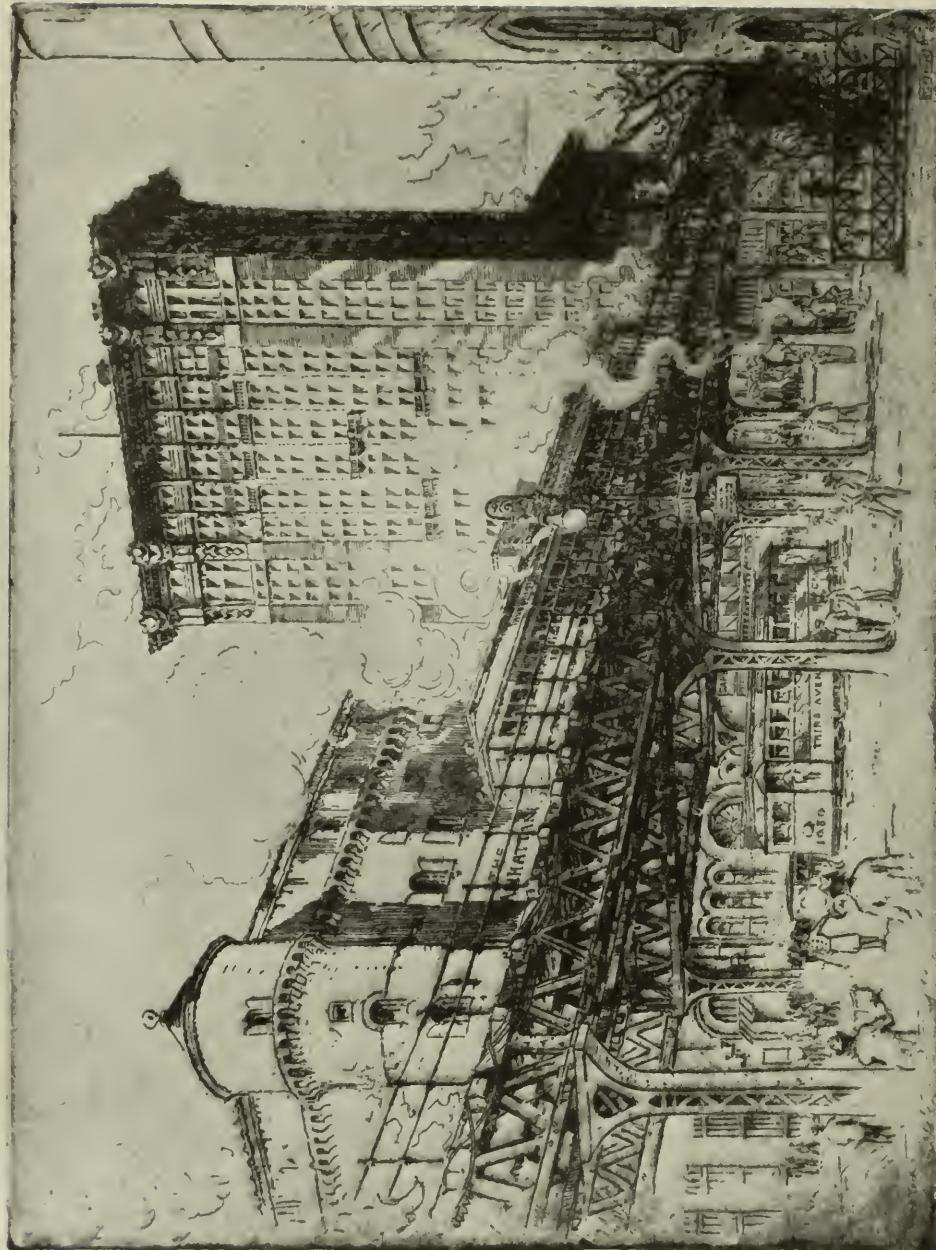


"THE METROPOLITAN TOWER, NEW YORK"  
ETCHING BY WILLIAM MONK, R.E.



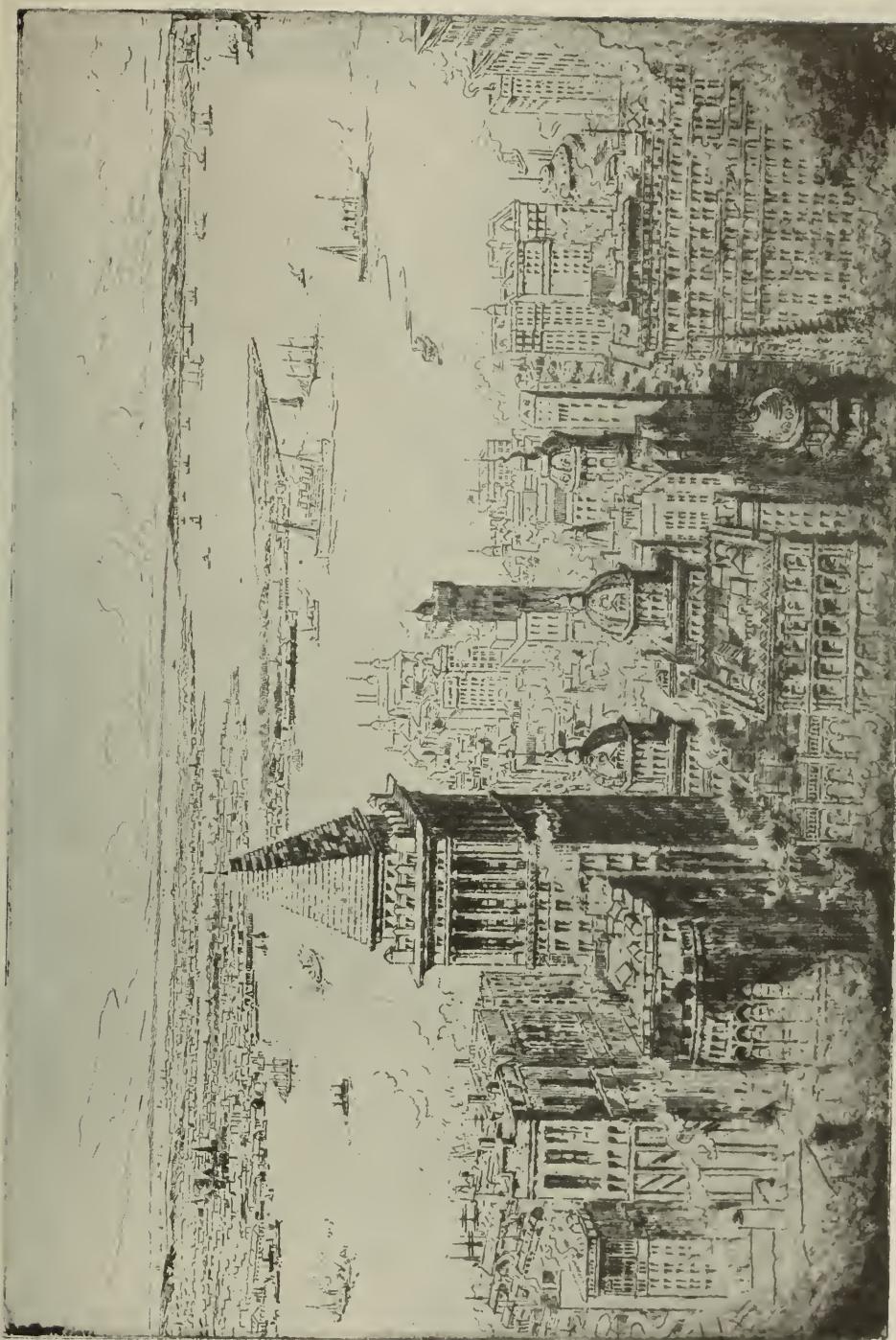
*(By permission of the publishers of the large  
plate, Arthur Ackermann and Son Ltd.,  
157A New Bond Street and New York)*

“WALL STREET, NEW YORK”  
ETCHING BY W. MONK, R.E.



“THE ELEVATED RAILWAY, NEW YORK”  
ETCHING BY WILLIAM MONK, R.E.

“FROM THE SINGER TOWER, NEW YORK”  
ETCHING BY WILLIAM MONK, R.E.



## *Belgian Artists in England*

### **B**ELGIAN ARTISTS IN ENGLAND. BY DR. P. BUSCHMANN. (*Third Article.*)\*

BURLINGTON House opened its doors to the refugee artists, and the Belgian Section formed an important part of the War Relief Exhibition held there early this year. It was a very hard task, under present circumstances, to collect an *ensemble* worthy of the contemporary art movement in Belgium. Fortunately some excellent examples, chiefly sculpture, happened to be in Great Britain before war broke out, having been lately on view at the Royal Glasgow Institute of the Fine Arts, the Aberdeen Art Gallery and elsewhere, and in addition the Belgian Art Section of the Exposition Internationale Urbaine at Lyons was available. The Belgian artists in England contributed of course their best works at hand, and thus the committee, assisted by the indefatigable M. Paul Lambotte, Directeur des Beaux-Arts, succeeded in bringing together an interesting collection of modern Belgian art.

The sculpture occupying the whole of the Central Hall and also displayed in the other galleries, formed undoubtedly the most attractive part of the exhibition, and reflected, in fact, one of the most striking features of contemporary Belgian art. In modern times painting is generally regarded as the art *par excellence*. Painters are far more numerous than sculptors and their works occupy the largest and best spaces in the exhibitions as well as in the public interest, whilst many of the "sculpture halls" are usually avoided as places of dreadful tediousness—often with good reason!

In Belgium, the relation is not quite so. Certainly

the Flemish painters are upholding worthily the traditions of their glorious ancestors, but besides them there has arisen a school of sculptors who deserve full attention and have largely contributed to the reputation of the national art. We may say indeed that Flemish originality has perhaps expressed itself with more strength in sculpture than in contemporary painting. Many of the statues and reliefs adorning public places, cemeteries, government buildings and even private houses in Belgium, are by no means soulless, conventional ornaments manufactured for official use according to academic prescriptions, but real works of art admirably supplementing the collections in the galleries. Belgium certainly ranks next to France in the great evolution of modern sculpture.

This movement originated almost half a century ago, when some young sculptors resolutely revolted against a lifeless tradition which still imposed upon



"L'IMMORTALITÉ"

BY PAUL DE VIGNE

\* The first and second articles appeared in our issues of December 1914 and February 1915 respectively.



"LE GRISOU" (FIRE-DAMP)  
BY CONSTANTIN MEUNIER



"DAVID"

BY CH. VAN DER STAPPEN

them as paragons of beauty the sculptures of the late Roman period. They went to Florence, became enraptured with the bronze-casters of the quattrocento and, what is better, came to a closer study of nature. They thoroughly regenerated the decayed art in their country, and soon produced works in which their strong native qualities were happily refined and completed by Florentine delicacy and elegance.

Some of these now deceased masters were represented in Burlington House: Paul de Vigne, Charles van der Stappen, Julien Dillens, the last-named being somewhat younger than the others. One cannot imagine a more idealised and refined work than the *Immortalité* by de Vigne, of which a fragmentary bronze cast was exhibited. The complete statue, intended as a funeral monument for the painter L. de Winne, is in marble and belongs to the Brussels Museum. The full-length figure

with one hand raised to heaven, is leaning on a column, and admirably expresses deep sorrow mitigated by resignation and confidence in eternal life. The artist's name was to be found on three other works in the exhibition: a figure of *Marnix of St. Aldegonde*—a prominent personage in Belgian history—a bronze *Victoire* and a *Portrait*.

Charles van der Stappen is perhaps more nervous and more of a realist than the extremely refined de Vigne; yet he did not escape Italian influence, as proved by his vigorous and slender statue of the youth *David*, certainly one of the best personifications of the biblical hero. A small group, *St. Martin and the Beggar*, and a *Portrait bust* by the same master were also exhibited.

The very distinctive art of Julien Dillens was not sufficiently characterised by the plaster models of statuettes (*Lansquenets*). The bronze casts surmounting the gable of the *Maison du Roi* in



"VICTOIRE"

BY VICTOR ROUSSEAU



"L'ENCENS." BY FERNAND KHNOFF

## Belgian Artists in England



"LE PROFESSEUR CHANDELON"

BY THOMAS VINÇOTTE

Brussels are decoratively effective at this height, but seen at a short distance they appear somewhat superficial ; and the same remark may be applied to his *Héraut de Gilde* and *L'Art Flamand*.

A complete antithesis to these artists would have been found in their contemporary Jef Lambeaux, rather a materialist, untouched by any spiritual aspiration, but in his overwhelming power of realisation one of the strongest figures in Belgian art. Unfortunately, he was not represented in the exhibition at Burlington House.

Constantin Meunier holds a place of his own in Belgian—and in European—art. Although belonging to the same generation, he cannot be mentioned amongst the sculptors just referred to. He was a painter for the greater part of his career, and only began to produce his world-renowned sculptures at an advanced age. He was ever an enthusiastic admirer of Greek and Italian masters, and intimately penetrated the secrets of their art : but no direct influence of any kind can be traced in his work ; he expressed his own strong personality, and before all his infinite pity for suffering mankind. As Millet did with the peasant on the field, Meunier revealed us the beauty and magnitude of the modern toiler performing his daily task deep down in dark coal-pits or in cyclopean ironworks. Socialistic tendencies might have been

discovered in his sculpture, but, in fact, his art ranges far beyond every doctrine and appeals to eternal human feelings. *Le Grisou* (Firedamp), here exhibited, must have touched many a heart, especially now when thousands of sturdy sons or husbands lie stretched on the field, and thousands of women are heartbroken in speechless grief. It is, indeed, a great work, and one that will be eloquent for all time, like the noblest *Pièta* conceived by any master of the Renaissance.

In the vigorous phalanx of living sculptors we note Comte Jacques de Lalaing, the author of the beautiful memorial erected in Brussels in honour of the English soldiers who fell in the battle of Waterloo. He was represented here by three

busts : *Génie*, *Souvenir de Florence*, and a *Portrait*. Thomas Vinçotte, an unrivalled portraitist, wonderfully combines psychological expression with thorough study of form and movement ; he exhibited the vivid bust of *Professor Chandelon* and a mighty torso of a *Triton*, a study for a fountain in the Château d'Ardenne. We mention further :



"LE CURÉ-POÈTE H. VERRIEST"

BY JULES LAGAE

“LA RÉCOLTE DES POMMES”  
BY EMILE CLAUS





"MOTHER AND CHILD"

BY PAUL DUBOIS

Jules Lagae, author of the great national Monument in Buenos Ayres, who was represented by three busts: *The sculptor Julien Dillens*, his master, *Monsieur Leguime*, and the Flemish priest and popular orator, *Hugo Verriest*; Paul Dubois with a group, *Mother and Child*, *A Passing Shadow*, and *Meditation*; Godefroid de Vreese, one of the very first Belgian medallists, here represented by a remarkable selection of medals and plaquettes. Egide Rombaux, Ch. Samuel, P. Braecke, Rik Wouters and Aug. Puttemans complete this ensemble with many excellent works which we cannot mention in detail.

Several Belgian sculptors who are now residing in England and have been already referred to in the preceding articles, were again in evidence at the Academy; before all Victor Rousseau, who besides his *Girl with the Flower*, *Victoire* and *L'Offrande*, exhibited a case of clay sketches modelled in England; Frans Huygelen, who showed the *Taxander* reproduced in our February issue; Jozuë Dupon a *Samson*; George Minne several strongly studied *Busts*; Paul Wissaert, medals and bas-reliefs.

As a whole, Belgian painting was not

so strikingly represented; the absence of some of the leading masters was sensibly felt—Stobbaerts, Courtens, Frédéric, and Laermans, to quote only a few names, being badly missed, while other noted painters, such as A. Baertsoen, X. Mellery, Ch. Mertens were only able to contribute some minor works. Nevertheless the section contained some good pictures fully deserving the interest of the English public.

Amongst the painters we noted before all Emile Claus, who showed an important canvas, *Apple Gathering*, painted in rather a high key, but full of sunshine and vibrating atmosphere. Marcel Jefferys' *Fête des Ballons*, revealing the influence of French neo-impressionism, might have gained by being painted on a more reduced scale. Alexandre Marcette contributed some of his masterly water-colours from Flanders, Ypres, Middelkerke, Westende, &c., and Isidore Opsomer views of Lierre, his native town, which so heavily suffered

from bombardment; Emil Vloors a sketch for a wall-decoration *L'Age d'or*, and a portrait of a little girl *Marie Louise*, of sumptuous colouring and elegant touch. Miss Alice Ronner, daughter of the



"ROSES"

BY ALICE RONNER



"CANAL EN FLANDRE"

BY VICTOR GILSOUL

late Henritte Ronner, so well-known as a painter of cats, has for many years ranked amongst the very first painters of still-life, and one might have expected that she would simply continue in the manner which brought her so much well-deserved success. But all at once she decided to make a change, and proved to have the courage as well as the power to alter her style. She exhibited only two small works, in the nature of studies : *Roses* and *le Plateau de laque*, sufficient however to show her new conception, tending to extreme simplification both of harmony and technique ; composed on a scale of two or three tints only, the effect is obtained by a few broad, bold touches, rendering the very structure of things before the artist's sensible eye.

Several artists exhibited works painted during their exile on British soil—Charles Mertens some landscape-sketches and an English interior, *The Hall* ; Jean Delville several well-studied portraits ; Pierre Paulus some London views, in which he proved himself a sensible interpreter of the special atmosphere of the Thames. Amongst other noteworthy refugee painters represented at

Burlington House were Maurice Blieck, Alb. Claes, André Cluysenaer, Emile Fabry, M. Wagemans.

The committee also succeeded in obtaining some works from artists residing abroad. Thus Victor Gilsoul, who is now living in Holland and is one of the most vigorous Flemish landscape painters, contributed a view of the *Bruges Canal*, a very good version of one of his favourite themes. Comte Jacques de Lalaing, already mentioned amongst the sculptors, is also an eminent portrait-painter ; his lively *Portrait of the Comtesse de Lalaing* was certainly one of the most brilliant pictures of the exhibition. Fernand Khnopff, well known to the readers of *THE STUDIO*, showed his *Encens*, an idealised figure of high distinction revealing the artist's noble inspirations and his unrivalled skill in rendering precious materials. Alfred Verhaeren, the painter of still-life, had only one small work : *Le Tapis rouge* ; Auguste Donnay, one of the leaders amongst the Walloon artists, contributed several little landscapes from the Meuse valley, executed in his particular tapestry-like style.

The series of black-and-white works included



"MME. LA COMTESSE DE LALAING"  
BY COMTE JACQUES DE LALAING

## Belgian Artists in England

several good specimens, especially the masterly etchings by Albert Baertsoen and Jules de Bruycker, reproduced in a former issue. Victor Gilsoul likewise proved his exceptional skill as an etcher, both in black-and-white and in colours; *La Seine à Héry*, *L'Eglise de Delft* and before all *Malines sous la Nieve*, with the majestic cathedral now so badly damaged by German shells, awakened particular interest. The beauty of the old Flemish towns specially attracts the aquafortists; Isidore Opsomer, Marten van der Loo, and Julien Célos showed picturesque views of Bruges, Ghent, Malines, Lierre, &c., whilst Albert Delstanche exhibited some well-studied landscapes, Mme. Danse-Destrée excellent interpretations of ancient sculpture, and Fernand Verhaegen carnival sketches in colour, influenced by Ensor's well-known burlesques.

Whilst the exhibition at the Royal Academy was in progress the Ridley Arts Club also devoted a section to Belgian art, in which most of the artists named above were represented, but generally with less important works. One of the principal exhibits was a nude figure by Maurice Wagemans; and mention should also be made of some vigorous, very broadly painted sketches by John Michaux, an Antwerp marinist, and studies by Dolf van Roy, F. Smeers, Ed. J. Claes.

The exhibition of the Women's International Art Club also contained some Belgian works: landscape studies by Jenny Montigny, a pupil of Emile Claus, still-lifes by Alice Ronner, etchings by Mme. Danse-Destrée, &c. A most interesting feature of this exhibition was an extensive loan collection of ancient and modern lace, including remarkable specimens of English, Italian, French and Belgian work.

We conclude the present review by mentioning an individual exhibition

of Marten van der Loo's etchings in colour at Messrs. Goupil and Co.'s Gallery, and the Belgian contribution to the exhibition of the Royal Institute of Painters in Water-Colours, where a dozen Belgian aquarellists were represented—H. Cassiers, J. Célos, Ed. Claes, A. Hamesse, F. van Holder, C. Jacquet, F. Khnopff, A. Lynen, A. Marcette, V. Uytterschaut and E. Vloors; we noticed especially some excellent studies of monks and interiors of churches by Alfred Delaunois, the painter of Louvain.

The exhibition of the National Portrait Society at the Grosvenor Gallery, and a special Belgian exhibition in the National Museum of Wales at Cardiff, are very important as containing contributions by eminent artists whom we have not encountered elsewhere, such as James Ensor, Léon Frédéric, Eugène Laermans, Th. van Rysselberghe, and others; but space does not permit of a fuller notice of these on the present occasion.



"MARIE LOUISE"

BY EMILE VLOORS

THE MODERN DEVELOPMENT  
OF OIL PAINTING IN JAPAN.  
BY PROF. JIRO HARADA.

THOUGH painting in oil after the Western style was practised in Japan as long ago as the seventeenth century by Yamada Uyemonsaku, one of the leaders of the Amakusa rebellion of 1637, and again in the following century by Shiba Kokan, a more popularly known artist who was born in 1747 and died in 1818, the real history of oil painting in Japan may be said to begin with Kawakami Togai, who died thirty-three years ago at the age of fifty-four. He was originally an artist in the Nanga style, though when young he acquired considerable skill in the style of the Kano school, having studied under Onishi Chinnen; but just before the Restoration in 1868, while engaged in teaching European painting from books at the Bansho Shirabe-dokoro, a Government institution for imparting knowledge in things European, he happened to visit a Dutch ship at Nagasaki and fell in with a Dutch artist, from whom it appears he took his first practical lessons in oil painting. When he returned to Tokyo, he took back with him some oil colours, with which he ex-

perimented, and by persistent efforts he soon gained a considerable facility in the use of the medium. Among pupils of his who are still living may be mentioned Koyama Shotaro and Matsuoka Hisashi, both of whom are members of the Mombusho (Department of Education) Art Committee and have contributed much toward the development of oil painting in Japan.

But no less famed was another pupil of Togai named Takahashi Yuichi. Takahashi later took lessons from Charles Wirgman, who came to Japan in the Ansei period (1854-1859) as a special correspondent of the "Illustrated London News," and remained for over thirty years in Japan, where he died in 1891 at the age of fifty-seven. Takahashi afterwards went to Shanghai, where he became acquainted with some painters in oil, and on his return he opened a studio for teaching oil painting. He became very famous, and it was then that Kawabata Gyokusho, who died a few years ago, and Araki Kwampo, who is skilled in painting *kacho* subjects (flowers and birds) in the Japanese style, became Takahashi's *monjin*, though both subsequently returned to the traditional method, in which they became very prominent. After the death of Yuichi,



Takeshiro Kanokogi

"FESTIVAL OF KAMO SHRINE"

BY KANOKOGI TAKESHIRO

“A FISHING VILLAGE: AFTERNOON”  
BY YOSHIDA HIROSHI





"PINE TREES AT MAIKO"

BY KANOKOGI TAKESHIRO

the studio was conducted by his son Genkichi. Wirgman also had two promising young pupils named Goseda Hosho and Yamamoto Hosui. The former was considered a genius, and was sent abroad to study, but the results fell far short of the expectations of his younger days.

Marked progress was made in the new art when Kunizawa Shinkuro returned in 1875 after two years' study of painting in England. He welcomed pupils to his studio at Hirakawa-cho, Tokyo, which he called Eigido. After his death three years later, Honda Kinjiro took his place at the studio, but his ability was not equal to that of his master. Kawakami Togai, Takahashi Yuichi and Kunizawa Shinkuro constitute the three stars in the history of European painting in Japan in the early part of the Meiji era, which began with the Restoration.

A bright prospect dawned when Antonio Fontanesi, a painter of recognised ability and standing in Italy, who painted after the manner of Corot, was officially appointed to teach at the

Art School in Tokyo. Hither the pupils of the three Japanese artists just named rushed with a zeal that inspired the Italian master with no small degree of fervour in his endeavour to turn the talents of Japan to oil painting. His ardour, however, was short-lived. To his great disappointment, and no less so to that of his pupils, the Government was not able to carry out its original plan to provide better facilities for art education, for the civil war of 1878 necessitated the curtailment of the school expenditure. He resigned his post and returned to Italy.

It was, indeed, a blow much lamented in later years. Brief as was his stay in Japan, for it lasted not much over two years, the earnestness with which he taught and the zealous enthusiasm with which his instruction was received left a very deep impression on the art of Japan. His influence was furthered by certain of his *monjin*, such as Koyama Shotaro, who was formerly a pupil of Kawakami Togai, Asai Chu, who died a few years ago, Matsuoka Hisashi, Nakamura Seijuro and Ando Chutaro, who died not long ago.



"MORNING IN EARLY AUTUMN"

BY YOSHIIDA HIROSHI

## Oil Painting in Japan



"SPRING IN THE NORTH COUNTRY"

BY SOMA KIICHI

After the departure of Fontanesi, another Italian artist named Ferritti, who happened to be in Japan, was employed to fill the vacancy. Ferritti was by no means the equal of Fontanesi, and the inferiority of Ferretti's art was at once recognised by the pupils, who rose against him. He was succeeded in 1881 by another Italian of the name of San Giovanni, who taught for three years; but he too failed to obtain the same hold upon our pupils as did the first Italian master. So untiring and earnest, however, were Fontanesi's disciples in the art of their adoption, that many artists in the Japanese style felt their influence and discarding the traditional method began to practise oil painting. A number of young artists, who did not come under the direct influence of the Italian master went abroad to pursue their studies. Among them may be mentioned Harada Naojiro, Kawamura Kiyoo, Gosedai Hosho and Yamamoto Hosui. So great was the rush for the new style of art that certain persons of influence, such as Baron Kuki, thought they saw an imminent danger

threatening the national art and began proclaiming the urgent necessity of preserving the national characteristics in the fine arts. This opposition proved well-nigh fatal to the adopted medium, which was as yet far from being firmly established, the art world in general being very much in a shifting condition. Alarmed at the warning cry, Kawabata Gyokusho, Araki Kwampo and a few others flung down their palettes and forsaking canvas resorted once more to silk and the traditional style of their fathers.

Then the period known as the "Dark Age" in the modern history of oil painting in Japan set in, and was not soon to terminate. Kawamura Kiyoo, who studied at Venice, and Harada Naojiro, who returned after a course of hard study in Germany, were received with cold indifference. So hopelessly depressed, and so pessimistic some of the oil painters grew, and so indignant were they at the stubborn partiality of those who were in a position to encourage art, that one of them, a young oil painter, committed *harakiri* at his



"SEASHORE IN SNOW"

BY KOBAYASHI SHOKICHI

## Oil Painting in Japan

lodging in Kanda, Tokyo. However, thanks to the persistent and persevering efforts of Koyama Shotaro, Asai Chu, Matsuoka Hisashi, Yamamoto Hosui, Harada Naojiro, and Kawamura Kiyoo, the pulse of the new movement was kept beating throughout this difficult period until by a change of circumstances, brought about mainly by the adoption of the Western style of architecture, the eyes of the people were opened and European art came to be regarded in a more favourable light.

It was in 1888 that the first association of painters in the European style was founded in Japan under the name of Meiji Bijutsu-kai (the Fine Art Society of Meiji). About six years later, when Kuroda Seiki and Kume Keitaro returned from France and became professors in the Tokyo School of Fine Arts, they organised the Hakuba-kai (White Horse Society) in opposition to the Meiji Bijutsu-kai. Very soon the Meiji Bijutsu-kai was disbanded, for some of its influential members broke away from it and organised the Taiheiyoga-kai, which held its own against the Hakuba-kai. The Taiheiyoga-kai stood as non-governmental as opposed to the Hakuba-kai which had the reputation of being bureaucratic, owing mainly to the official connection maintained by its

promoters. From the Tokyo School of Fine Arts Kuroda Seiki and Kume Keitaro sent out such artists of talent as Okada Saburosuke, Wada Eisaku, and Nakazawa Hiromitsu. A large number of the Art School graduates were sent abroad by the Government for further study. Some of the members of the Taiheiyoga-kai, not to be behindhand, also went abroad by themselves to acquire further practice in the art of oil painting. In 1899 Yoshida Hiroshi, Kanokogi Takeshiro, Mitsutani Kunishiro, and Nakagawa Hachiro left Japan for France, where they remained for a few years, much to the improvement of their art.

The Hakuba-kai ceased to exist some four years ago, and soon afterwards the Kofu-kai was organised by Yamamoto Morinosuke, Nakazawa Hiromitsu, Kobayashi Shokichi, and others. It was strongly insisted upon at the time of its organisation that the Kofu-kai was formed independently of the Hakuba-kai, but it was generally looked upon as its rebirth under a new name. There was some reason for so regarding it, for its promoters were for the most part Mr. Kuroda's *monjin*. However, one thing is to be observed: the new society is free from the bureaucratic air of its predecessor. It is natural that it should be so,



"SHIPS IN THE HARBOUR" (TEMPERA)

"AFTERNOON IN THE HARBOUR"  
BY ISHIKAWA TORAJI





LANDSCAPE

BY NAKAGAWA HACHIRO

for the Annual Art Exhibition of the Mombusho (Department of Education) was organised in 1908 with a definite governmental cachet, and it has a section for the European style of painting. The hanging committee for this section were chosen from among the promoters of the Hakuba-kai and the Taiheiyoga-kai, both of which were then thriving societies. The works of such artists as Kosugi Misei, Minami Kunzo, Ishii Hakutei, Ishikawa Toraji, Tsuji Nagatoshi, and Fujishima Takeji, all of Tokyo; Teramatsu Kunitaro and Kawai Shinzo, of Kyoto; and Kato Seiji, of Nagoya, have been highly awarded at recent Mombusho Art Exhibitions.

However, there were some, as is always the case, who found fault with the Mombusho Art Committee. They accused it of being too narrow and conservative for the unhindered progress of the European style of painting. Accordingly, some twenty-seven ambitious artists, including Kimura Sohachi, Saito Yori, Kishida Ryusei, Sanada Hisakichi, and Matsumura Tatsumi, organised the "Société du Fusain," which held its first exhibition at the close of 1912 in the Yomiuri Shimbun Building in Tokyo. The paintings there exhibited were post-impressionistic in style, and created some stir in the art world of Japan inasmuch as they were the first things of the

kai and Taiheiyoga-kai, and is coming to be looked upon much more seriously.



"BEFORE THE SHOWER"

BY NAKAGAWA HACHIRO

kind to be seen in Japan, but the verdict of the critics on the exhibition was far from being unanimous. The society's membership finally dwindled to seventeen; their second exhibition was held in the spring of 1913, and shortly afterwards the society was disbanded.

Though the "Société du Fusain" had such a brief existence the movement it inaugurated still goes on, and is exercising considerable influence. The class of work associated with it has already found admission to recent exhibitions of the Kofu-

## *Oil Painting in Japan*



"NET DRYING, MORNING"

BY KATO SEIJI

The most important exhibition of oil painting, other than those held in Tokyo by the societies above mentioned, is that of the Kwansai Bijutsukai held in Kyoto. This society has nearly two hundred and fifty members, about one-half of whom are also members of the Kwansai Bijutsu-in, the only important art institution outside of Tokyo for the study of oil painting. The Kwansai Bijutsu-in is an outgrowth of private ateliers.

Upon his return from abroad, Asai Chu, a pupil of Fontanesi, opened an atelier in Kyoto for his *monjin* and christened it the Yoga Kenkujo. Four years later Kanokogi Takeshiro returned to Kyoto from France, where he studied under Laurens, and began to make his influence felt among the oil painters of the western capitol of Japan. Two years later these two masters combined their studios and organised the above-mentioned Kwansai Bijutsu-in with Dr. Nakazawa, who is now the director of the Kyoto College of Industrial Art, as the counsellor. When Kanokogi Takeshiro went abroad for the second time in 1907, the institute was left under the sole management of Asai Chu, but on the latter's death two years later Kanokogi returned to take charge of

it, and it is still the centre of influence in Kyoto and Osaka.

Oil painting has, without doubt, gained considerable popularity of late. There are a large number of studios filled with students and the number of applicants in the department of European painting at the Tokyo School of Fine Arts has, during the last few years, been far in excess of the available accommodation, while the department of Japanese painting has had difficulty

in finding enough students. This fact alone is quite sufficient to show how popular the European style of painting has lately become in Japan.

However short the work of our oil painters may fall of the standard we insist on, it cannot be denied that those Japanese artists who have adopted the European method of expression have done much for the advancement of art in general. If in nought else, at least by their boldness and freedom of expression they have pointed out new possibilities and given a fresh stimulus to those of our artists who have shown more or less inclination towards conventionality. The approximation of artists who



"TAKAHARA IN SNOW"

BY HASHIMOTO KUNISUKE



"LEISURE HOURS"

BY NAGATOCHI SHUTA

follow the traditional style to the spirit of the time, and their close conformity to the complex requirements of the age, are due mainly to those whose effort it was to convince others with the art they have imported and adopted. As to the true value of Western influence on our art, the present generation is no fair judge. We must wait awhile for the final verdict. But inasmuch as art should reflect something that lies deep in the mind of the people, in order that the history of art may be a complete record of the ideas and ideals that change from time to time, and if the changes that our traditional art has undergone of late is an unaffected reflection of the condition of our mind in this transitional period of our national life, is it not a natural course of things, whether in itself desirable or no?

Viewed in this light the newly organised Kokumin Bijutsu Kyokai (People's Fine Art Association) should be an object of great interest. It aims to be an amalgamation of all the artists throughout the Empire, regardless of the style and the branches of art they follow. Though it is far from being firmly established, it has gathered within its fold the painters who practise the Western style, sculptors, literary men, and architects, as well as painters in the Japanese style. Baron Iwamura, professor of the Tokyo School of Fine Arts, has been very energetic in the organisation of this

association. It held its first exhibition at Osaka in the fall of 1913, and the second one at Uyeno last October. One important project the association is now carrying forward is the establishment of a National Fine Art Museum. It should be mentioned that the association is the outgrowth of a small society originally intended for the *yogaka* (painters in the Western style) whose works have been accepted by the Mombusho Art Exhibition, and the fact that the whole movement was started and furthered by our painters in oil shows what an active part they are taking in the movement for the advancement of art in Japan.

#### STUDIO-TALK.

(*From Our Own Correspondents.*)

**L**ONDON.—The death of Mr. Walter Crane, who passed away suddenly at Horsham on March 14 in his seventieth year, has removed from our midst an artist of distinguished and versatile attainments and one whose influence on the progress of the decorative arts has been far reaching. More perhaps than any other individual of his generation he strove by precept and example to enhance the prestige of these arts and to bring about that intimate association of art and handicraft advocated by Ruskin and William Morris, whose politico-economic views he strenuously championed. As an artist Mr. Crane's fame rests principally with his book illustrations, but as a painter also his record, beginning some years before he was out of his teens, when he first exhibited at the Royal Academy, includes many notable achievements; and again as a designer, more especially of textiles, he was markedly successful. Apart from his work as an artist, the chief event of his fertile career was the founding of the Arts and Crafts Exhibition Society in 1888, and as the President of this body he took an energetic part in organising its periodical exhibitions in this country and those held on several occasions abroad, the last being that which the Society held under the auspices of the French Government at the Louvre in Paris last summer just before the outbreak of war. Twelve years ago, in recognition of his share in organising the British section of the International Exhibition of Decorative Art at Turin in 1902, Mr. Crane was made a Commendatore of the Order of the Royal Crown of Italy. The deceased artist was a member of the Royal Society of Painters in Water-Colours, which he joined in 1888. That society has thus lost two members since the beginning of the year

## Studio-Talk

—the other being the veteran Karl Haag, who died in Germany early in January at the age of 94 having been connected with the society for more than sixty years.

The Summer exhibition of the Royal Society of Painters in Water-Colours has proved one of the best of the society's exhibitions in the interest of the work shown. It is Mr. Sargent's habit to reserve some of his best work in water-colour for the society's summer shows, and his two pieces on this occasion, *Boats on the Lake of Garda* and *In Tyrol*, are both rare examples of his art. Mr. Lamorna Birch is responsible for some very notable landscapes this season, and the flower-painter, Mr. Francis James, shows no falling off in his delicate skill. Mr. A. S. Hartrick as usual is individual and brilliant in his technique. The president, Mr. Alfred Parsons, R.A., is best represented by the tranquil rendering of a river, *The Ouse at Milton Ernest*. Quite one of the most original and attractive exhibits is Miss Laura Knight's *The Magpie*. The red jacket of the central figure of a child and the face in shadow of a second child behind her are treated with subtlety and charm. Mr. Robert W. Allan's *Winter—U.S.A.* solves a very difficult snow-scene problem with commendable artistic assurance. *The Echo*, by Mr. Robert Anning Bell, is an important imaginative design, simple in its chief motive and made atmospheric in feeling by the impressionism of the painter's style. Miss A. M. Swan's *The Quarry*, Mr. D. Y. Cameron's *Perthshire Hills*, Mr. Byam Shaw's *When there was Peace*, Mr. Harry Watson's *Evening Light*, Mr. Charles Sims's *Love in Anger* and *The Basket of Flowers* remain in the memory, but nothing in

the exhibition is more happy than Mr. Arthur Rackham's *Bigbury Bay, South Devon*, a pure water-colour uncompromised by the black ink lines that the artist sometimes employs in his water-colours, to their detriment as such.

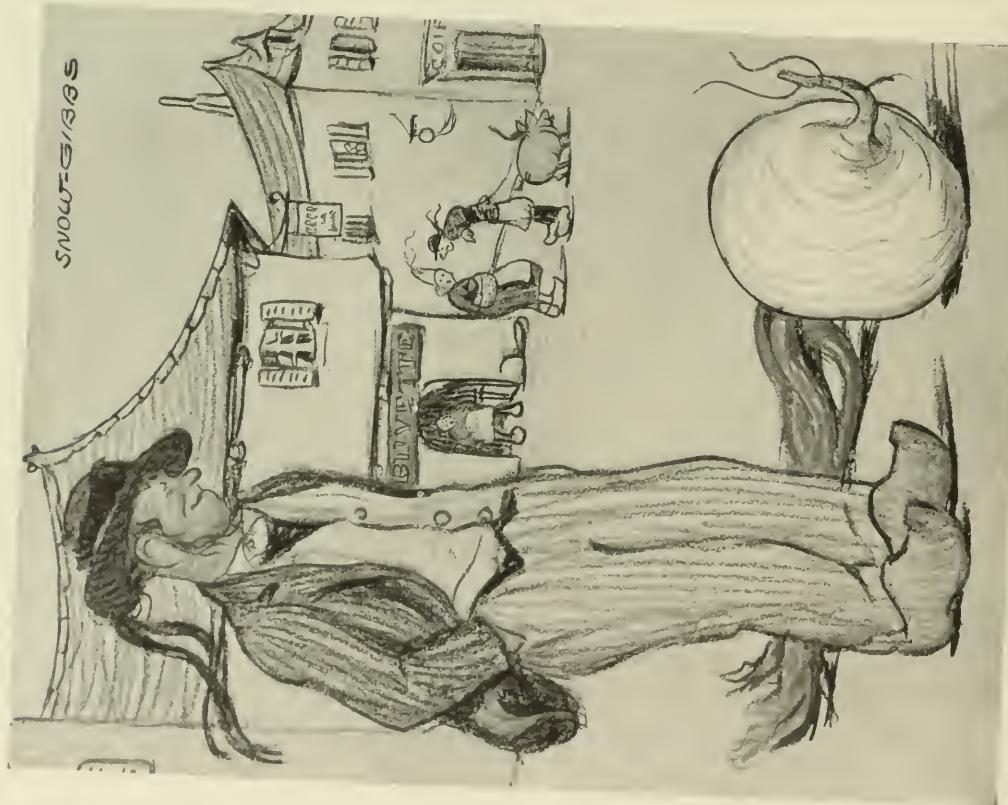
The 106th exhibition of the Royal Institute of Painters in Water Colours differs hardly at all from the general standard the institute has long since set itself. The President's (Sir James Linton's) perfections in an old-fashioned convention serve to raise pictures in the same genre as his own to something like his own level; while with some few exceptions "impressionism" falls into unskilful hands. The exhibition is greatly strengthened by twenty-four works by Belgian artists contributed through M. Paul Lambotte. Among pictures in the English section which deserve particular mention



"UNE BONNE HISTOIRE." DRAWING IN COLOURED CHALKS BY R. SNOW-GIBBS



"THE SPIRIT OF DIVERGENCE." DRAWING IN COLOURED CHALKS BY R. SNOW-GIBBS



"PRIZE TURNIPS"

DRAWING IN COLOURED CHALKS BY R. SNOW-GIBBS

## Studio-Talk

are the following: *Greenwich Park*, by Mr. C. Ross Burnett; *Venice—The Break of Day*, by Mr. Moffat Lindner: *The Message*—*St. Valentine's Day*, by Sir James Linton; *A Daughter of Jairus*, by Miss D. W. Hawkesley; *From a Roof in Tangier—Evening*, by Mr. Edward Walker; *Playmates*, by Mr. Wynne Apperley; *A Place in the Sun*, by Mr. David T. Rose; *The Sands of Morar*, by Mr. Herbert Coutts; *The Source of the River—Jardin de la Fontaine, Nîmes*, by Mr. W. B. E. Ranken; and *The Water-pot*, by Mr. John Hassall.

The spring exhibition of the Royal Society of British Artists showed more than some of the other exhibitions the effect of a state of war in depressing artistic output. But there were many canvases calling for remark, and the following are entitled to reference by name, for the possession of merit—*The River Cuckmere*, by Mr. H. C. Clifford; *In the Shadow of the Tree*, by Helen McNicol; *The Clairvoyant*, by Mr. W. A. Wildman; *Abandoned*, by Mr. D. Murray Smith; *Noon*, by Dorothea Sharp; *Mending*, by Mr. Hall Thorpe; *The Old Weir, Dunster*, by Mr. A. Carruthers Gould; *Outside the Ramparts, Bruges*, by Mr. John Muirhead, and *Boys Bathing*, by Mr. Charles W. Simpson. Mr. Frank Brangwyn, the President, was not represented in the exhibition.

London has perhaps hardly awakened yet to the number of artists who in these turbulent times have drifted into her midst. Amongst the new-comers is Mr. R. Snow-Gibbs, one of the younger American group from the Mont-Parmasse quarter of Paris. His work, of which we reproduce some typical examples, has been much appreciated in the annual Salons of the Société des Artistes Français, the

“Comédie Humaine,” and the Artistes Humoristes, of which last he is a member. Having studied in Paris at the Ecole des Beaux-Arts for several years, Mr. Snow-Gibbs was fortunate to win a fellowship entitling him to pursue his studies in three different Art Schools of the gay city. Though his outlook has attracted him toward the comical and whimsical side of life, his art nevertheless shows a keen eye for truth as well as a sense of decorative realism, and when he essays portraiture his shrewd observation of character produces work having a delightful fascination.

Leopold Pilichowski, who has been described as the painter-laureate of the world of Judaism, has been sojourning in London during the past few months. By birth a Russian Pole, he spent his early years in that tragic city of Lodz, the mercantile and



“THE VEGETABLE STALL.” DRAWING IN COLOURED CHALKS BY R. SNOW-GIBBS

industrial metropolis of Poland, for which the hosts of Russia and Germany have striven so terribly. He was brought up in those devout circles of Polish Judaism which have preserved their form and essence more purely in Russia than anywhere else. For the last twenty years, however, he has made his home in Paris, and many exhibitions of his work have been given there as well as in other continental cities. Driven to London after the destruction by the French military authorities of his villa on the outskirts of Paris, he is now preparing an exhibition of some of his most characteristic canvases for the English public. A pupil of Benjamin Constant, he confined himself at first to portraits, and so successful was he in this direction that he was urged to devote himself entirely to portraiture, but something which would embody not only the soul of the individual but the soul of a nation and a people haunted him even then. Later, he returned to his native Poland, where once more the love of the shadowy and the nocturnal awoke in him; but by degrees he shook off the haunting of the native soil and yielded to the deeper instincts of the native soul, the cry of his

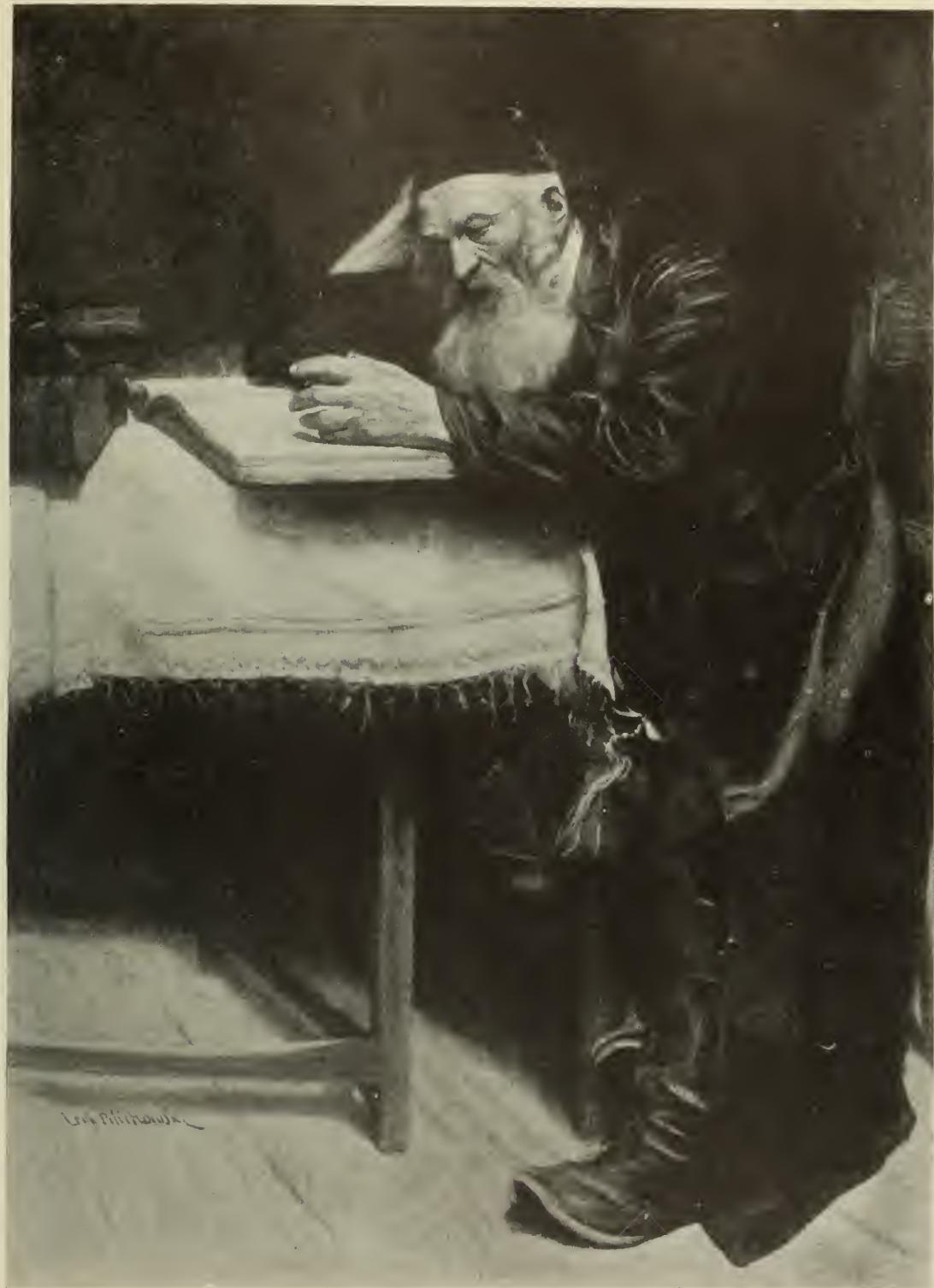
race, the pageant of his co-religionists as it unfolded itself tragically before his eyes, and to this resolve the world owes the numerous epic paintings which have flowed from the brush of this Russian-Polish master. He has drawn many powerful motives from the ghettos of the Continent, and since his arrival in London he has been closely studying the *milieu* of Whitechapel. He has already contributed a number of portraits of famous Jews to the Jewish Museum at Jerusalem, and it is his ambition to add to this steadily by painting the famous Jews of every land for this collection.

The three etchings by Mr. Francis Osler, A.R.I.B.A., here reproduced, are noteworthy by reason of the evidence they afford of a genuine appreciation of the possibilities and character of the copper-plate and of a sympathetic understanding of the true quality of the etched line—the more so because these plates are practically the artist's initial efforts in the medium. There is no trace of that somewhat mechanical rigidity of draughtsmanship which occasionally betrays itself in the etchings of an architect, but, rather

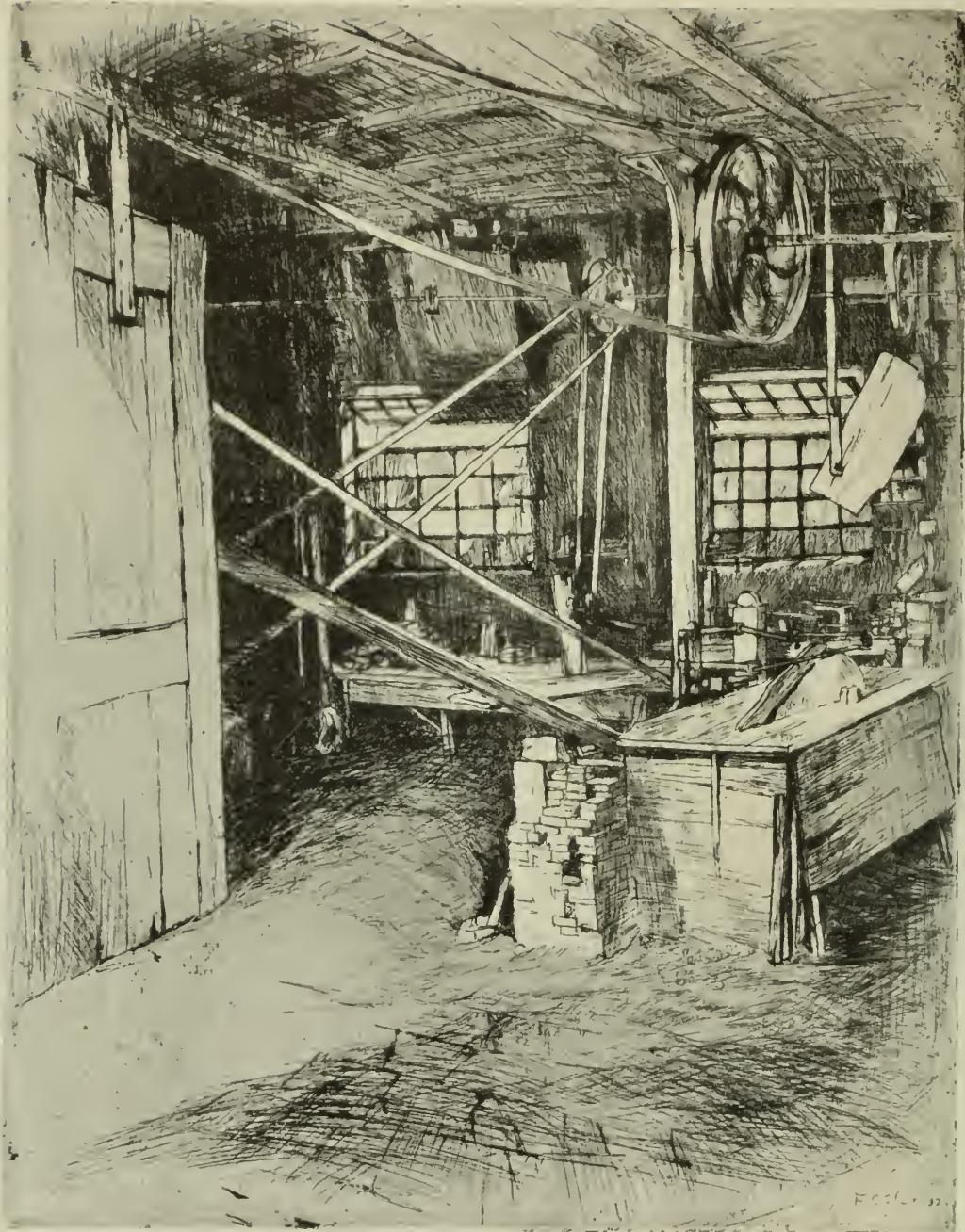


"THE WEARY ONE"

BY LEOPOLD PILICHOWSKI



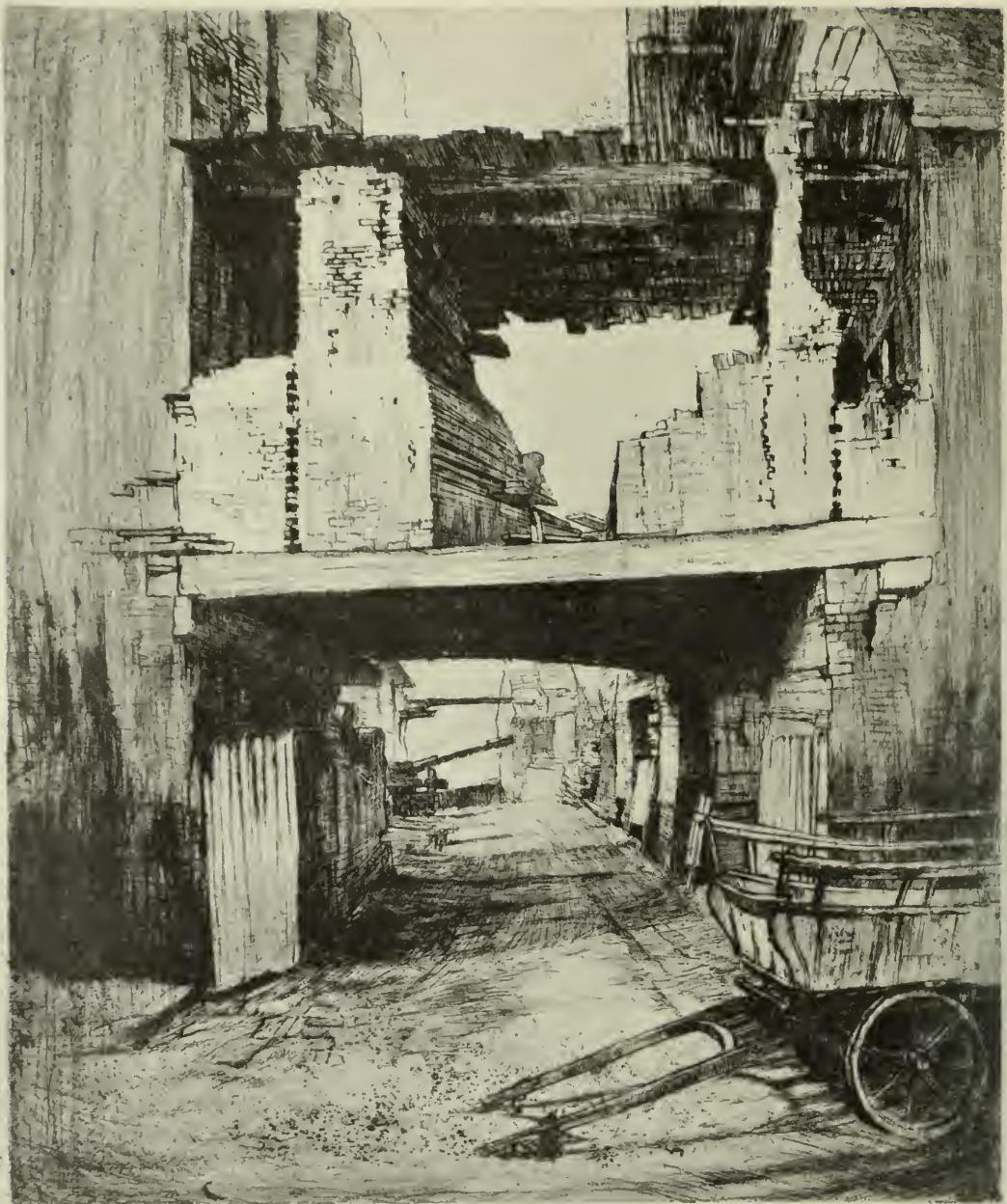
"THE READER." BY L. PILICHOWSKI



"THE BOBBIN SHOP." FROM AN ETCHING BY FRANCIS OSLER, A.R.I.B.A.



"OLD SHIPBUILDING YARD, CHISWICK." FROM  
AN ETCHING BY FRANCIS OSLER, A.R.I.B.A.



"THE TIMBER-YARD." ETCHING  
BY FRANCIS OSLER, A.R.I.B.A.

## Studio-Talk

is there a nervous vitality in the handling of the needle which has enabled the artist to extract an interest and beauty from, in two cases at any rate, unpromising and rather prosaic subjects. These three plates, together with another one or two, including a delightful study of an *Oriel Window at Cerne Abbas*, comprise at present the artist's entire *œuvre* as an etcher, but as he has already shown even in these earliest efforts an ability to manipulate the etching needle with expressive effect his further development should be interesting.

The National Portrait Society's fourth annual exhibition, recently held at the Grosvenor Gallery, has been an outstanding one from the inclusion of the President, Mr. Augustus John's portrait, *Miss Iris Tree*, and Mr. Ambrose McEvoy's large painting *Madame*. Both of these works have attracted much comment in the critical press, the former by its learned simplification and originality of design, the latter by a haunting literary suggestiveness which almost places it outside the category of portraiture proper, and the subtleties of shadow and reflection of a figure artificially lighted. Mr. Philip Connard is another artist who by his *William Cleverly Alexander Esq.* and *Portrait of a Child* has advanced his reputation. Mr. W. Strang contributed *The Mirror* and *The Red Fez* — repainted works calling for comment in their new aspect. The exhibition was enriched by the art of three interesting Belgians, J. Ensor, Van Rysselberghe, and the sculptor Victor Roussau. Among other exhibitors with whom the strength of the exhibition generally rested, Mr. John Lavery, A.R.A., Mr. Walter

Sickert, Mr. W. B. E. Ranken, Mr. G. F. Kelly, Mr. Howard Somerville, Mr. P. A. de László and Miss Flora Lion should be mentioned.

**D**UBLIN.—The eighty-sixth Exhibition of the Royal Hibernian Academy of Arts now open in Dublin, the proceeds of which will be given to the Belgian Relief Fund, is chiefly noteworthy for the many interesting works shown by local artists. The younger painters, especially, are well to the fore, and the stimulating effect of Mr. William Orpen's influence as professor of painting at the Dublin Metropolitan School of Art is evident in their work. There is, indeed, a wave of keen enthusiasm



PORTRAIT OF "GEORGE BIRMINGHAM" (CANON J. O. HANNAY). BY  
DERMOD O'BRIEN, P.R.H.A.  
(Royal Hibernian Academy)



"THE BROTHERS." BY OLIVER SHEPPARD, R.H.A.  
(Royal Hibernian Academy)

for painting at present passing over Dublin, and more than one of the younger painters bids fair to be a "coming man." —

The members and associates of the Academy are all well represented at this exhibition. Mr. Nathaniel Hone, Ireland's greatest landscape painter, has sent eight works—none of them, we fancy, painted very recently. The subjects are those familiar to all who know Mr. Hone's work—cattle in a lush meadow, waves beating upon rocks beneath a stormy sky, peaceful river scenes. Mr. Dermot O'Brien, the President, is represented by one portrait only—that of the Rev. Canon Hannay, better known as "George Birmingham"—a scholarly work in which the humour of the sitter is admirably portrayed. Mr. Leech, one of the younger Academicians and the latest member of the National Portrait Society, has sent his beautiful portrait of a lady in rose and grey which was

shown at last year's Royal Academy, as well as several landscapes in which his sense of finely modulated tonal harmonies is expressed with a delicate precision. —

Mr. William Orpen's presentation portrait of Sir William Goulding is, as might be expected, an admirable *portrait de cérémonie*, brilliantly painted with an unwavering brush. Mr. Gerald Kelly, who confines himself to portraits of Burmese men and women, shows a very personal feeling for the beauty of line. Miss Purser is represented by four portraits, all vividly painted with swift insight and certainty of touch; Mr. J. M. Kavanagh by three landscapes, of which *Chapelizod* is, perhaps, the most attractive. Miss S. C. Harrison, whose work is distinguished by its sincerity and high technical achievement, shows four portraits, the most notable being that of "Father Stafford"; while Mr. Lavery shows but one, an accomplished portrait of H.R.H. Princess Patricia of Connaught. —

The work of two young men—Mr. James Sleator and Mr. John Keating, the latter being the holder of the Taylor Art Scholarship for this year,



SELF-PORTRAIT  
BY JAMES S. SLEATOR  
(Royal Hibernian Academy)



WALNUT WRITING-TABLE AND VITRINE

DESIGNED AND EXECUTED BY EUGENIO QUARTI

calls for special mention. Mr. Sleator exhibits four portraits, in all of which one recognises "quality" of a very unique kind. His rapidly executed head of a man in a red coat and his self-portrait are full of distinction and beauty of tone. Mr. Keating's *Annushka*, a seated portrait of a lady in a black dress, is a vivid piece of painting, and in another large canvas, *Pipes and Porter*, he exhibits a clear vision and brilliant incisiveness of touch which promise well for his future work. Amongst the other Irish painters represented are Mr. Jack Yeats, Miss Clare Marsh, who shows a clever portrait of a lady, Mr. W. Crampton Gore, Mrs. Clarke, Miss Maude Ball, and Mr. R. C. Orpen, whose water-colour interiors are full of charm. The sculpture section, a small one, includes three finely modelled statuettes by Mr. Oliver Sheppard.

E. D.

**M**ILAN.—Eugenio Quarti, whom I count it my good fortune to be permitted to present to the readers of THE STUDIO, plays at the present moment a rôle apart in the Italian decorative art movement. He

is at once a precursor and a master; *amateurs* and critics alike are to-day unanimous in recognising his undeniable superiority in this field of work, and the crowd of imitators who have followed in his wake may in itself be regarded as a proof of his eminence. Despite this, however, I do not think that even in Italy, with all the commendation Quarti has received, his art is as yet adequately appreciated or understood. In the course of time, however, this constructor of furniture will assuredly be ranked with the most remarkable in the group of those who carry on the Lombard tradition—a tradition lacking neither value nor honour.

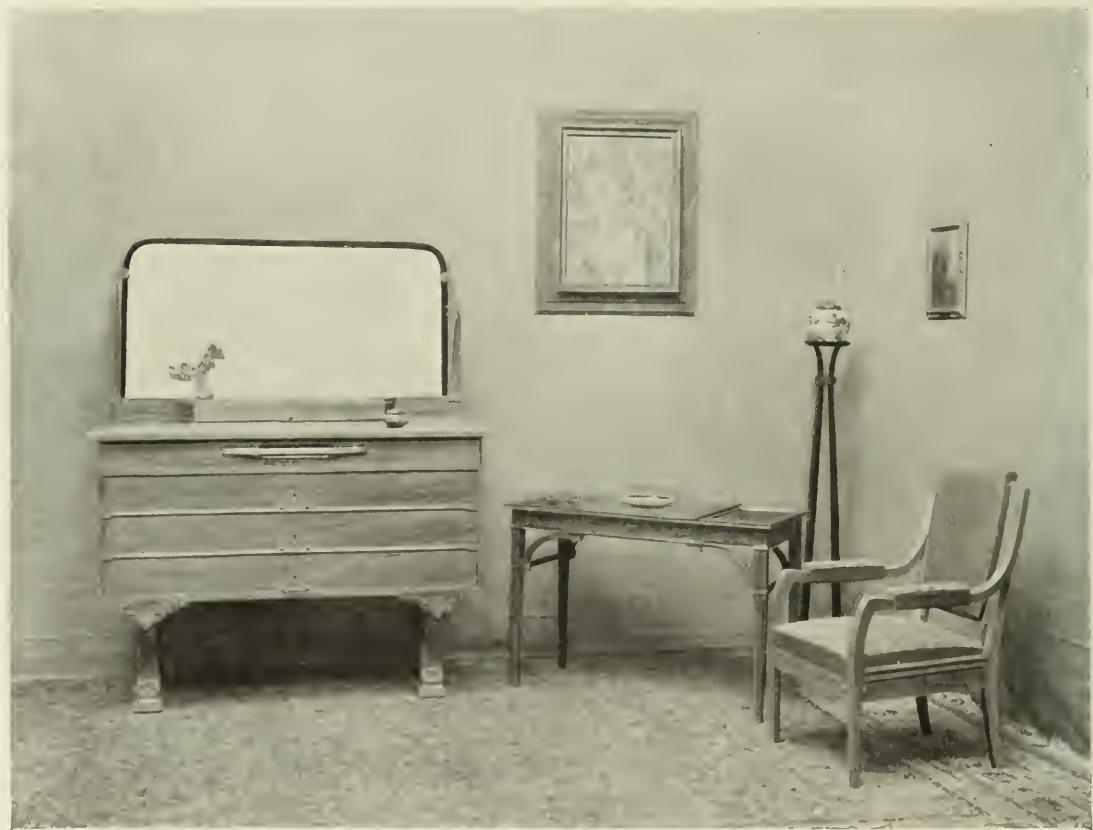
Eugenio Quarti, who is to-day at the full tide of his artistic power, is a native of the province of Bergamo, and comes of a family in which the art of working in wood is hereditary. He recognised from the very earliest his vocation and soon found his *métier*. So he devoted himself from his youth to cabinet-making, not remaking or counterfeiting the antique, but following out his own ideas boldly and bravely, with all the fresh enthusiasm of a young and gifted man and that spirit of hope which

becomes almost a presentiment of success. In his own circle he was one of the first in point of time, and uncontestedly the first in point of merit, to venture along the untrodden way. His early efforts were attended with difficulty, for his robust independence of character awakened traditional prejudices, exciting the sceptical distrust of some and the ill will of others. At this stage of his career, Vittore Grubicy, who aided him with an almost paternal protection, oft-times cheered on his young friend, and lavished upon him encouragement and advice. During this period Quarti was much influenced by the genius of the Japanese, whose inexhaustible fecundity in decoration charmed his soul athirst after a new beauty.

Years passed on and this untiring seeker worked unceasingly in isolation and want, ignored by all, one may say, save his enemies. At the Paris Exhibition of 1900 his talent was revealed. It was the delegates of Japan and Great Britain who discovered, amid an accumulation of old-fashioned productions in the feeble light of a room in which they were all huddled together anyhow, this ex-

quisite furniture of elegant and slender delicacy, and hastened to bring it to the notice and to invite the approbation of the other members of the Jury, with the result that Quarti obtained the Grand Prix International. This was his first public victory, and it elicited a well-merited eulogy from the architect Luca Beltrami, who while understanding the beautiful works of antiquity and cultivating tradition with an almost religious sentiment, can at the same time appreciate and enjoy modern aesthetic manifestations, provided they are worthy to be so described.

Quarti himself had not dreamed of such a result, which by making him appreciated outside his own country at once enlarged the circle—till then infinitely restricted—of his admirers. He was, however, not content to rest on his laurels; he wished to do better, to progress, to transform himself. Still quite young, having gained at one bound the premier place among Italian makers of furniture, and moreover disdainful of rivalry and competition, he abstained from taking part in competitions, even in that of the Exhibition of

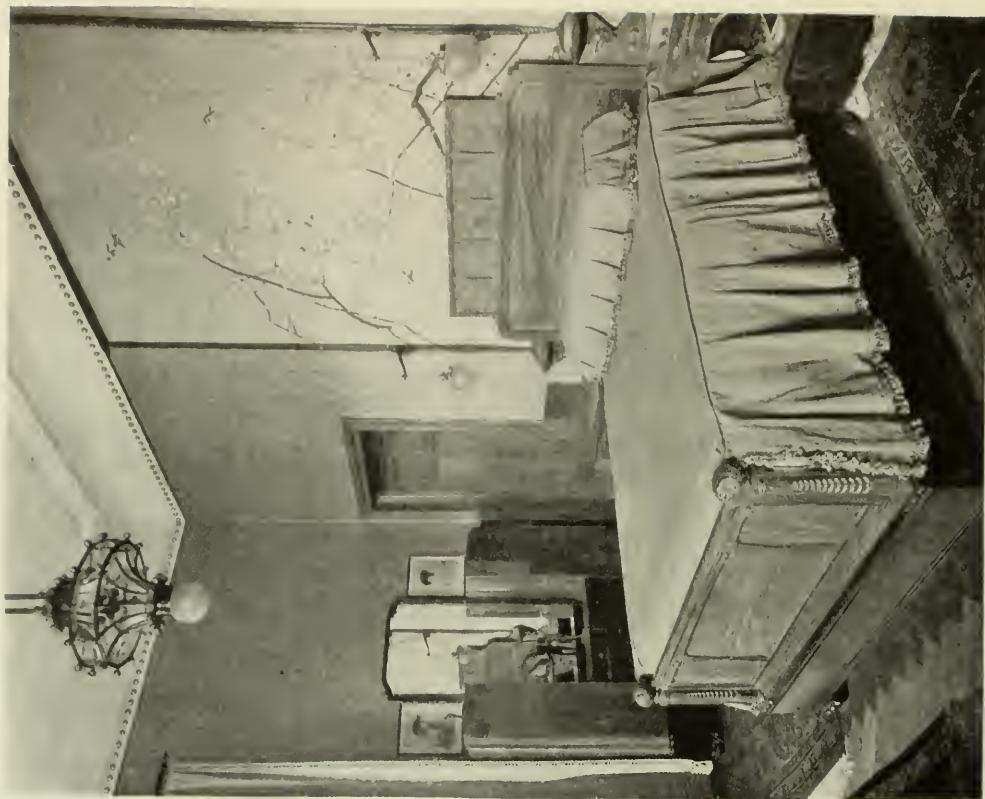


SMALL WRITING-TABLE AND COMMODE IN CITRON WOOD

DESIGNED AND EXECUTED BY EUGENIO QUARTI



BEDROOM WITH FURNITURE IN WALNUT AND CITRON WOOD, DESIGNED AND EXECUTED BY EUGENIO QUARTI



BEDROOMS WITH FURNITURE IN WALNUT AND CITRON. DESIGNED AND EXECUTED BY EUGENIO QUARTI



DINING-ROOM WITH TEAK-WOOD FURNITURE  
DESIGNED AND EXECUTED BY EUGENIO QUARTI



SALON WITH FURNITURE IN GREY MAPLE  
DESIGNED AND EXECUTED BY EUGENIO QUARTI

Decorative Art at Turin in 1902, where he exhibited *hors-concours*. For several years he remained sequestered in the solitude of his atelier, devoting himself to his ambitious ideal—the search for perfection. It was only in 1906 that, yielding to the advice of his friends, he again made an appearance, this time at the Milan Exhibition. His rare gifts manifested themselves now even more clearly than before; and here, as in Paris, he was awarded the Grand Prix International. No hindrance could avail to turn this man of ardent will from the path marked out for him, and his art continued to develop with an astonishing fulness.

I think I can divine one of the secrets of such a constancy of aim, and that is the unswerving faith of this silent revolutionary in the rights of modernity—a modernity the exigencies of which make themselves more felt every day. Not that Quarti ignores the past or despises it, but he has no thought of it when he designs and composes; ancient and modern masterpieces, both Italian and foreign, are not unfamiliar to him, but without allowing himself to dwell too much upon them he has instinctively grasped their essentials. It may be that he owes to this transient comprehension the mobile facility of inventiveness and the vivacity of accent which render more certain and impart greater breadth to his own individual methods. Nevertheless there remains a definite originality which, possessing itself of essential principles, is incapable of enthrallment by them, but improves upon or mayhap forgets them in the production of a new realisation. There is also in the compositions of Quarti no evidence of a juxtaposition of heterogeneous elements nor that medley of reminiscence and borrowed traits which makes what should be a synthetic creation merely a work of fastidious compilation. The immediate influence of this style or that school is nowhere apparent in his art. All is invented, even to the smallest details, and with an abundance of variety of which only one who has seen his entire production can adequately take stock.

Quarti's pieces of furniture

294

always very practical and of irreproachable execution, are logical organisms. An inward and inherent necessity creates the form, of which the decorative masses are disposed with a perfect equilibrium, and are developed with an almost austere sobriety. Nothing is superadded, nothing is superfluous, but the whole design flows naturally from a single conception—all is subordinated to a generative idea, like a body supported by its vertebrae. Besides retaining in his contours an admirable plastic fulness and a comfortable solidity, Quarti exercises a sensitive discrimination in questions of harmony of tone, of the combination of diverse materials and the employment of various kinds of woods. These woods are fashioned in perfect accord with their intrinsic characters and the result is that all the constructive and pictorial qualities of which they are susceptible are realised to the utmost. Then the addition of ingeniously contrived incrustations (he was the first in our country to adopt this device, in the use of which no one has surpassed him) of coloured glass, flashing crystal, ornaments in chased or cast metal, and lastly little architectural motifs which now reveal themselves, now modestly shrink back in the total concordance, make the works of this crafts-



PORTFOLIO STAND IN WALNUT AND OAK  
DESIGNED AND EXECUTED BY EUGENIO QUARTI



BEDROOM IN GREY MAPLE AND CITRON WOOD.

DESIGNED AND EXECUTED BY EUGENIO QUARTI



COMMODE AND DRESSING-TABLE IN CITRON WOOD

DESIGNED AND EXECUTED BY EUGENIO QUARTI



NEEDLEWCRK PANEL WORKED WITHOUT PRELIMINARY DRAWING BY A STUDENT AT THE CENTRAL SCHOOL OF ART, BIRMINGHAM

man a joy to people of refined taste. The rare qualities he possesses are revealed better and more thoroughly in an entire interior or series of interiors than by a single piece of furniture, for besides being masterly *ébéniste*, Quarti is a decorator of vast conceptions. Those who have visited the Kursaal of San Pellegrino can bear me out in this.

GUSTAVE BOTTA.

#### ART SCHOOL NOTES.

**B**IRMINGHAM.—Many readers of this magazine will no doubt remember some interesting notes contributed some three years ago (see

THE STUDIO for February 1912, pp. 74-79) by Mr. R. Catterson-Smith on the subject of "Memory Drawing and Mental Imaging in Art Teaching," his observations being accompanied by illustrations of drawings made by young students in pursuance of the method of training described by him. These observations attracted considerable attention at the time among teachers in art schools and as a result the value of memory training and visualisation is coming to

be more and more recognised. In the art schools of Birmingham the methods inculcated and practised by Mr. Catterson-Smith have in the meantime been pursued with gratifying results not only at the Central School, of which he is principal, but also in other schools under his supervision as Director of Art Education for the City. At the exhibition of students' work on the occasion of the distribution of prizes early in February, these results were demonstrated by numerous designs and drawings, some of which are shown in the accompanying illustrations. These are worthy of attention as showing the possibilities of a training in memory drawing and visualisation. The



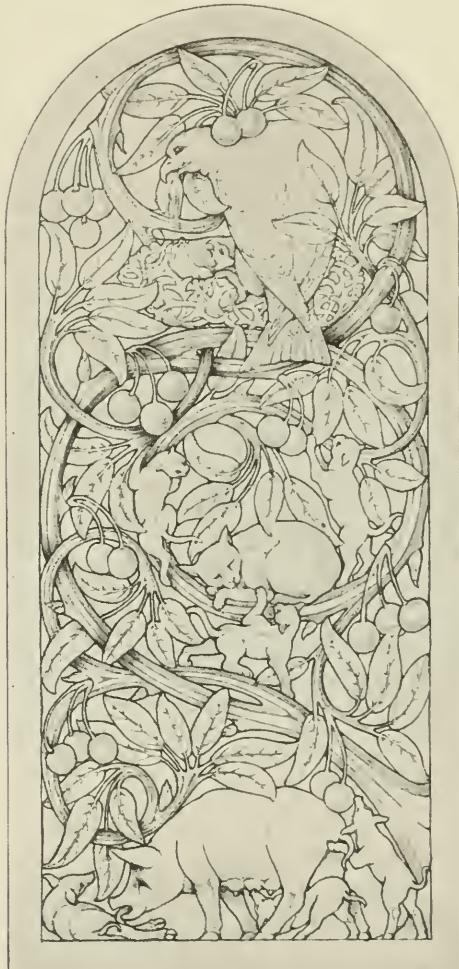
DESIGN BY BOY STUDENT AT THE CENTRAL ART SCHOOL, BIRMINGHAM, AS THE RESULT OF A TRAINING IN MEMORY-DRAWING AND VISUALISATION



DESIGN BY BOY STUDENT AT THE CENTRAL ART SCHOOL, BIRMINGHAM

modelled panels shown on this page were done by boys who attend in the evening at the Vittoria Street School for Jewellers and Silversmiths. They had had very little experience in modelling. The teacher gave them some information as to the structure of the horse on the blackboard. They were then asked to shut their eyes and to visualise a horse in any position they chose and to make a sketch of what they saw, still keeping their eyes closed, and lastly they modelled what they had imaged or visualised. This method of procedure

aided them in the realisation of their memory of the animal (a horse being familiar), and excited the imagination, the result being freshness and



DESIGN BY BOY STUDENT AT THE CENTRAL ART SCHOOL, BIRMINGHAM



PANELS MODELLED FROM MEMORY BY BOY STUDENTS AT THE VITTORIA STREET SCHOOL FOR JEWELLERS AND SILVERSMITHS, BIRMINGHAM

REVIEWS AND  
NOTICES.



NECKLACE AND PENDANT

(Central School of Art, Birmingham)

BY MISS A. M. CAMWELL

individuality, qualities which would never be lost if a nice balance were kept between the acquiring of knowledge and the habit of inventive expression. Three designs shown on the preceding pages were made by boys in their third and fourth year in the Central Art School. They were first imaged in the mind's eye and drawn with the eyes closed, the complete drawings being afterwards made with the eyes open. With these illustrations are produced a necklace and piece of needlework executed by students in the Central School. The latter was schemed as it proceeded, no preliminary drawing being made. It is urged that this method trains the student in the drawing peculiar to the needle, and gives the fancy more freedom than where a prescribed design is carried out. As shown by the exhibits generally the work of the Birmingham Art Schools reaches a high level, and although metal work, jewellery and kindred crafts naturally claim a large share of attention, it is gratifying to see other crafts cultivated with avidity and commendable results.

*Chinese Pottery and Porcelain.* By R. L. HOBSON. (London: Cassell and Co. Ltd.) Two volumes. 84s. net.—It is only within recent times that reliable information has been obtainable respecting the pottery and porcelain of China. The work of M. Jacquemart, published in 1875, was for some years the chief guide for the amateur collector. But, in later days, the researches of Dr. G. E. Bushell, Captain F. Brinkley, Mr. Burton, and others have done much to rectify the mistakes of previous writers and materially to enlarge our knowledge of this fascinating subject. The translation of various Chinese treatises has been of inestimable aid to the student, and Mr. R. L. Hobson, in the preparation of his im-

portant work on "Chinese Pottery and Porcelain," has been fortunate in being able to avail himself of much direct information from Chinese sources as well as from the works of previous European writers on the subject. The sifting of the oft-times confusing details of the native historian or connoisseur and the co-ordination of essential facts is a task of no mean order, and Mr. Hobson has approached his subject with much acumen, and accomplished a work which cannot fail to be appreciated by all those who may be genuinely interested in this great art. Of the rough pottery of the Primitive Periods, of the mortuary and other pottery, of which examples have only lately been seen in the West, dating from the Han Dynasty (206 B.C. to A.D. 220) and the Tang Dynasty (A.D. 618-906), some account is given in the text, with typical illustrations. Many excellent examples of wares, which date from the Sung Dynasty (A.D. 960-1279), notable for their beautiful glazes, celadon, ivory white, blues, purples, lavender, and *clair de lune*, are figured in colours and "half-

## Reviews and Notices

tone." Reference is also made to the Temmoku tea bowls of this period so much admired at a later time by the tea masters of Japan. To the varied types of porcelains, the manufacture of which is now generally believed to date back to the Han Dynasty, the larger portion of Mr. Hobson's work is devoted. He methodically reviews the characteristics of the early wares, of the notable productions of the Ming Dynasty (A.D. 1368-1644), and of the later periods of K'ang Hsi, Yung Ch'eng, and Ch'ien Lung, of which numerous examples from important collections in Europe and America are figured. The author disclaims any pretensions to having treated his subject exhaustively. To do so would require access to the numerous important collections existing in China, which up to the present time are but little known to the Western amateur, but Mr. Hobson may be congratulated on the result of his researches. His volumes cannot fail to be admired and treasured by the numerous lovers of what are by far the most distinguished productions of the Ceramic Art which the world has ever seen.

*Dedications and Patron Saints of English Churches.* By FRANCIS BOND, M.A. (Oxford University Press.) 7s.6d. net.—Some hundreds of saints figure in this latest of Mr. Bond's ecclesiastical works, which is made interesting by the liberal introduction of history and legend pertinent to the subject. The number of those whom one has never heard of before is extraordinary; they are mostly early Celtic Saints with one or perhaps two dedications to their names. In addition to the lore relating to the better known saints—for as to a large number nothing is now known—the volume contains interesting matter concerning bell dedications, calendars, the consecration and dedication of churches, ecclesiastical symbolism and the emblems of the saints, and, like the other works by the same author, it is plentifully illustrated.

*Giuseppe de Nittis: L'Uomo e l'Artista.* By Vittorio Pica. (Milan: Alfieri and Lacroix.) In this substantial and well-produced volume Sgr. Pica renders homage to the memory of an Italian artist whose work until last year, when two rooms at the Venice International Exhibition were set apart for a special exhibition of his pictures, was but little known and appreciated in his own country. His career terminated in 1884 before he had reached his fortieth year, but the fact that nearly two hundred of his works—paintings chiefly, with a few etchings and drawings interspersed—are reproduced in this volume, affords evidence of his activity during his brief manhood. The last few

years of his life were spent in Paris and London, and many of the pictures reproduced are records of his observations of the social life of these places at the time. He was especially fond of depicting animated street scenes, race-meetings and subjects of a kindred nature, and as he appears to have taken pains to render faithfully the figures which largely enter into these compositions, the pictures have a value as contemporary records apart from their artistic interest. He also displayed a considerable talent in rendering atmospheric effects, and among the best things he did are those in which these effects form the chief motive—notable examples being two in which he depicts the approach of a storm and a gale on the sea-coast. The illustrations also include an interesting series of Vesuvian subjects painted during the early years of his career when completing his studies at Naples.

"The Cairn" is the name of the magazine of the Edinburgh College of Art, and its fourth number made its appearance at Easter, with a colour reproduction of a sketch by Mr. Brangwyn as frontispiece, and numerous monochrome illustrations, mostly representing work done by students, supplementing an interesting budget of letterpress. The college has made a splendid response to the call to arms, and the list given in this number of "The Cairn" of members of the staff and students who have joined the colours comprises over a hundred names. The profits on the sale of the number are to be devoted to the Belgian Artists' Relief Fund.

Though for obvious reasons the new issue of *Photograms of the Year* does not contain the usual representation of pictorial photography from the Continent, Mr. Mortimer has succeeded in bringing together an international collection of prints which in diversity of subject and technical procedure is exceedingly interesting. There are special articles on pictorial photography in Canada, Australia, the United States, Scandinavia, and Spain. This annual review is published at 2s. 6d. net. by Messrs. Hazell, Watson and Viney.

We are requested by Mr. Arnold Thornam of Steindal, Christiania, to state that the piece of tapestry reproduced in the January number of this magazine, p. 309, and there stated to have been designed and executed by Ulrikka Greve, was designed by him, and also that the tapestry did not form part of the Norwegian Home Industry Association's exhibition.

## *The Lay Figure*

### THE LAY FIGURE: ON THE OFFICIAL PORTRAIT.

"Do you think an artist is ever able to show the best side of his capacity when he is obliged to work under orders?" asked the Young Painter.

"I should say most decidedly not," replied the Art Critic; "and I think most artists would agree with me. In fact I have known more than one instance of men refusing commissions to paint a prescribed subject on the ground that they would not be able to do themselves justice under such conditions if they accepted them. But why do you ask?"

"Because it seems to me that a great many people do not realise how seriously they hamper the artist by imposing conditions upon him, or that they spoil the quality of his work by limiting his freedom of action," explained the Young Painter. "Look at modern portraiture especially. I cannot help thinking that for much of the dull and poor stuff one sees nowadays the client should be blamed rather than the painter."

"Do you mean that a dull sitter makes a dull picture?" asked the Man with the Red Tie. "The artist cannot very well pick and choose, and it would not be reasonable for him to expect every person who wants his likeness painted to be brilliantly inspiring."

"No, it is not quite that," returned the Young Painter. "There are some people, of course, in whom the artist could never feel the slightest interest, and whom he never could make anything but commonplace. What I had in my mind was the persistent badness of what I should call the official portrait. How often do you see a painting of this type that can be said to be even passably interesting, except perhaps to the sitter and those who are personally acquainted with him?"

"Not often, I am afraid," agreed the Critic. "In work of that class there is a convention which nearly every one follows."

"A convention! Yes! But who is responsible for that convention?" cried the Young Painter. "Not the artist, I am sure, for even the bigger men seem to be as much cramped by it as the struggling beginner. I lay the blame upon the people who give the commissions for these stupid, irritating performances."

"You blame them for insisting that the work shall be done in a particular way, and that this way is not the one that the artist would choose if he were left to himself," said the Critic. "Well,

there is a good deal in that. The official portrait is, as a rule, commissioned by a committee which represents the subscribers, and the members of this committee, being dressed in a little brief authority, are anxious to prove their importance by bullying some one—and that some one is usually the artist to whom the commission is given."

"And how they bully him!" sighed the Man with the Red Tie. "How they criticise his work! How they lay down the law as to what he must do and what he must not do! I know the ways of those committees."

"Yes, and so do I, unfortunately," returned the Young Painter; "and I can tell you that they understand nothing but the official convention and that they hold it like a pistol to the artist's head. For their money he has to sacrifice, or at all events to jeopardise, if not his life, at least his artistic reputation."

"It is always open to him to rebel, however, and to do the work in the way he thinks right," suggested the Critic.

"What is the good of that?" asked the Young Painter. "I know a man who rebelled and who, ignoring convention and relying on his own judgment, painted a public personage as he saw him, and made a jolly good portrait of him too. What was the result? The portrait was refused with absolute abuse, and the committee, which happened to have the power to commission other portraits, passed a series of resolutions which will make the lives of all artists who do anything for it in the future an absolute misery—that is, if they are artists worthy of the name."

"Yes, it seems pretty hopeless," admitted the Critic. "In art matters, as in most others, there are no people who know so much as those who know nothing, and the committeeman's vast and monumental ignorance is like nothing else on earth. Perhaps, some day the ordinary member of the public will acquire knowledge enough to discover that there are other kinds of art besides the one which the committee recognises and insists upon having, and then the artist will have the chance he does not get now."

"Perhaps, some day pigs may fly," scoffed the Man with the Red Tie; "but I do not think we are likely to live to see it. The only cure of the evil would be for all artists to agree among themselves and to refuse one and all to paint portraits in the official manner. But when all artists agree on any subject we shall have reached the millennium and official portraits will no longer be required."

THE LAY FIGURE.





N              International studio  
1  
I6  
v. 55

PLEASE DO NOT REMOVE  
CARDS OR SLIPS FROM THIS POCKET

---

UNIVERSITY OF TORONTO LIBRARY

---

